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ऐ अंकमे अछि:-

नेपालक नोर मरूभूमिमे

A Survey of Maithili Literature- Radhakrishna Chaudhary

विन्देश्वर ठाकुर

समर्पण

बेरोजगारीके चपेटामे पड़ि प्रवासी जीवन बिताबऽपर बाध्य भेल ओ श्रमिक सभ जे अपन इच्छा, सपना आ यौवनाकेँ तिलाञ्जली दैत, आफन्तसँ लाखो कोस दूर केवल अपन परिवार आ राष्ट्र लेल दिन-राति संघर्ष कऽ रहल छथि। ओइ सच्चा, निठुर आ ईमानदार श्रमजीवी सभकेँ ई पोथी समर्पित करै छी।

आमुख

साहित्य प्रति अगाध रुचि भेलाक कारण रचना लिखब-पढ़ब हमर शौख अछि। विद्यार्थीये जीवनसँ किछु छिट-फुट रचना लिखितो प्रवासमे आबि आर बेसी विकसित भेल । कतारक मरुभूमिमे अपन देश आ परिवारसँ दूर रहल वेदनासँ मन बेपीड़ित भेलाक कारण हमरा लेल साहित्य एक नव गति लेलक आ कथा, कविता, गीत गजलक माध्यमसँ अपन भोगल भोगाइ आ अपनत्वकेँ सम्झनासभ बाहर लेबाक मौका भेटल। ऐ रेगिस्तानमे अन्तर्राष्ट्रिय नेपाली साहित्य समाज कतार च्यापटर आ नबोदित साहित्यिक मोबाइल पुस्तकालय नामक दू टा संस्था एवम् एकर पदाधिकारी लोकनि भरपूर सहयोग केलनि। संगे-संग मैथिलीक सर्जक सभमे अब्दुल रजाक जी, बेचन महतो आ मो. असरफ राइन जीक सेहो स्नेह भेटल। हिनका सब गोटे प्रति हार्दिक आभार प्रकट करऽ चाहब। एम्हर हमरासँ दूर रहितो केवल फेसबुक आ ईमेलक माध्यमसँ सदैव मार्गदर्शन कऽ रहल विदेह ग्रुप प्रति हार्दिक कृतज्ञता व्यक्त करै छी। ऐके साथ छिरियाएल रचना सभकेँ एकत्रित कऽ एकटा समग्र पोथीक रुप देनिहार हमर परम् पूज्य, मैथिलीक पैघ स्त्रष्टा एवम् विदेह ग्रुपक संयोजक श्री गजेन्द्र ठाकुर जी प्रति सादर नमन करै छी। साथे धन्यवादक पात्र छथि विदेह ग्रुप आ ऐ समूहक पदाधिकारी लोकनि। हमर रचना सभकेँ गहनपूर्वक अध्ययन कऽ सदैव सल्लाह-सुझाब देनिहार विदेह ग्रुपक श्री गजेन्द्र ठाकुर जी, आशीष अनचिन्हार सर, उमेश मण्डल जी, पंकज चौधरी, अमित भाइजी, शान्तिलक्ष्मी दीदी, राजीव रंजन सर आदि-इत्यादिकेँ बहुत-बहुत धन्यवाद।

हमर जीवनमे प्रेरणाक स्रोत बनल दादी श्रीमती देबसुनर देवी, पूज्य पिता श्री सूर्यनारायण ठाकुर, माता तुलफी देवीकेँ श्रीचरणमे बारम्बार प्रणाम! तथा गुरु श्री पवन कुमार मण्डलकेँ सत्-सत् नमन करै छी। तहिना जीवनक हरेक मोड़पर सुख-दुखमे साथ देनिहार धर्मपत्नी किरणजी केँ स्नेह भरल अभिवादन! आ हमर साहित्य लेखनक ऊर्जा रहल पुत्री प्रीतिकेँ दिलसँ धन्यवाद। एकर अतिरिक्त हमर साहित्यिक जिनगीमे प्रत्यक्ष-अप्रत्यक्ष रुपेँ सहयोग केनिहार सम्पूर्ण मित्रगण, आफन्तजन, तथा बन्धु-बान्धवमे बेर बेर सलाम ।

अन्तमे हमर ई पोथी ''नेपालक नोर मरुभूमिमे''क डिजाइनकर्ता प्रीति ठाकुर जी केँ दिलसँ धन्यवाद देबऽ चाहब। तहिना प्रिन्टिङ आ टाइपसेटक लेल अजय आर्ट तथा प्रकाशनक लेल श्रुति प्रकाशन प्रति सदैव ऋणी रहब। एकर अतिरिक्त पाठकवर्गसँ सादर निवेदन जे ऐ पोथीमे रहल गलतीकेँ सूचित कऽ आगूक लेल जरुर मार्गदर्शन करी ।

धन्यवाद !

विन्देश्वर ठाकुर

अनुक्रम



गजल खंड

1

पान सन पातर ई ठोर अहाँकेँ

अहाँ छी चान्द हम चकोर अहाँकेँ

जुनि घबराउ सब नीक भऽ जेतै

अहाँ छी राइत हम भोर अहाँकेँ

संसारक गति बदलि जाए मुदा

अमर रहै प्रेमक डोर अहाँकेँ

समय पैघ बलवान छै अपने

नै चलत ओइ आगू जोर अहाँकेँ

नै बहाउ नयनसँ नोर कनियों

मोती सन मोल अछि नोर अहाँकेँ

(सरल बार्णिक आखर-१३)

2

भक्ति गजल

अहीँ छी हमर भवानी मैया हम अहाँकेँ मानै छी

करब सब दिन पूजा पाठ मनसँ हम ई ठानै छी

उजड़ल घर बसाबू माँ एना किए फटकारै छी

राति भरि निन्द नै आबै सदिखन अहाँ लऽ कानै छी

क्षमा करु या सजा दिअ हम तँ अहींक सन्तान छी

अज्ञानी हम पुत्र अहाँकेँ बिधान ने किछु जानै छी

चिनी लैताह दूध लैताह कही न माइ गै बाबुकेँ

लड्डू आ पेड़ा हमहूँ बनेबै तैं तँ चिक्कस सानै छी



अहीँ जननी दुख हरनी करु हमर उद्धार हे

शक्ति स्वरुपा जगदम्बे हम अहाकेँ पहचानै छी

(सरल बार्णिक आखर:१९)

3

गजल

सब खुशी भेटत बस मन होबाक चाही

सरकारी नोकरी लेल धन होबाक चाही

जङ्गल उजड़लासँ रोग सभ बढ़लै

स्वस्थ रहबाक लेल वन होबाक चाही

दानव चपेटामे पिसा रहल लोक एतऽ

रावन ला रामके आगमन होबाक चाही

बात बनौलासँ केवल काम कोना चलतै

घर सुद्धी करब तँ हवन होबाक चाही

जनताकेँ खून चुसने नेता जी कहै छथि

चुनाबमे उपरका सदन होबाक चाही

(सरल बार्णिक आखर:१६)

4

बाल गजल

आइ दिन भरि सुतले छी

खटिया उपर चढ़ले छी



माए लेलक नहि कोरामे

तै सँ दिन भरि रुसले छी

हम सुकना सँ की कम छी

अङ्ग्रेजी नेपाली पढ़ले छी

काका मूर्ति दैत बजलाह

बौआ तोरा लेल गढ़ले छी

रोहितक बाबू दूसत की

ओकरासँ हम बढ़ले छी

(सरल बार्णिक आखर:१०)

5

बाल गजल

भैया सँगे हमहूँ जेबै

दही चूरा हमहूँ खेबै

सुटबासँ झगड़ा भेलै

ऐ छौड़ा के मूँह तकेबै

मन लगा कऽ पढ़बै तँ

पुरस्कारो हमही पैबै

कािल्ह स्कूलमे दौड़ हेतै

ओहूमे हम एक एबै

हमरो जँ भाइ हेतै तँ

गीत नाद खूब सुनेबै

(सरल बार्णिक आखर:९)

6

भक्ति गजल

हम छी बालक कनी ध्यान दिअ मैया

निर्बुद्धी आ निमुखाके ज्ञान दिअ मैया

छी हम अभागल जन्मेसँ आइ धरि

गाममे जीबाक लेल शान दिअ मैया

नित्य दिन धूप आ आरती उतारब

भक्ति भरल हमर प्राण दिअ मैया

मरितो छनमे रही समीप अहाँकेँ

एहन अनूप बरदान दिअ मैया

लाल चुनरी चढ़ा जयकार लगाबै

कोखिसँ एहन सन्तान दिअ मैया

सरल बार्णिक आखर : १४

 

7

गजल

भाङ्ग आ गाजा खेने छी

तोरो ला किछु लेने छी

माए देलक मुरही

ओहो झोरामे धेने छी

चटनी खिएबौ मीता

अल्लू सेहो पकेने छी

हरी चोरौलक ढ़ौआ

तैसँ दूर भगेने छी

चल आइ पियो लेब

भट्ठीबाली पटेने छी

(सरल बार्णिक आखर: ८)

8

गजल

धीरे-धीरे स्नेह बढ़ाएब हम

करेजसँ भले सटाएब हम

बिनु अहाँकेँ जियब नै कखनो

जिनगी अहीँपर लुटाएब हम

9



आँखिक तारा छी अहाँ ऐ सजनी

छोड़ि कऽ कहियो नै जाएब हम

अहाँ ला सदिखन हँसि मरब

कहियो नै नोर बहाएब हम

प्रेम अहाँकेँ पवित्र अछि प्रिय

तइसँ नै गंगा नहाएब हम

(सरल बार्णिक बहर आखर:- १२)

9

गजल

पिया जी एलखिन होलीमे

जैबै हमहूँ आब डोलीमे

नानीके देल एकटा थाली

खैबै हम ओही घकोलीमे

दियर ननदि सेहो अछि

मजाक करबै रङ्गोलीमे

सासुके हम मनाए लेबै

जादू अछि हमरा बोलीमे

पेटीमे छैक बड़ सम्पति

धरब नुका हम चोलीमे

(सरल बार्णिक बहर आखर:- १०)

10

गजल

होलिकाकेँ फेर जरैबै एहिबेर के होलीमे

पूरी सँगे माउस खैबै एहि बेर के होलीमे

भैया के साली आएल छै दीदी के ससुरारिमे

चुपे हम रंग लगैबै एहि बेर के होलीमे

खराब रंग सभक लेल हानिए होइ छै

तैं तँ नीक रंग मंगेबै एहि बेर के होलीमे

खट्टर कक्का बुढ़िया दाइ सब केउ झुमतै

हँसि हँसि चोली भिजेबै एहि बेर के होलीमे

नै झगड़ा नै झंझट कोनो हेतै ऐ समाजमे

खुशीके बरखा करेबै एहि बेरके होलीमे

(सरल बार्णिक आखर : १७)

11

गजल

माघे संक्राति एहू बेर आबिए गेल

हम बौआइत छी एखनो कतारमे



लाइ-मुरही खेताह भाइ ओइठाम

हम टौआइत छी एखनो कतारमे

झगड़ा रहै भाइसँ तीलक लाइ ला

हम खौझाइत छी एखनो कतारमे

दू साल पहिने पिटने छल भाइजी

हम खिसिआइ छी एखनो कतारमे

पैसाक पाछू जिनगी नरक बनल

हम कमाइत छी एखनो कतारमे

(सरल वार्णिक बहर- आखर १४)

12

गजल

देखब मनमानी कतेक दिन करै छी

बिधवा सँग कहानी कतेक दिन करै छी

समय चक्रमे अहूँ मुरछाएब

जीवनकेँ गुलामी कतेक दिन करै छी

मानव भऽ मानवता सिखू

दोसरकेँ गुलामी कतेक दिन करै छी

मलिन नै करु मिथिलाक सँस्कृति

बौवा-बुच्चीक ढुवानी कतेक दिन करै छी



समएमे एखनो नीक पथ रोज

मानवताक ग्लानि कतेक दिन करै छी

शेरो-शाइरी खंड

हमर नाम बेचिकऽ खाएबला चोर छै

हक अधिकारला लजाएबला चोर छै

अपने भाइ-बापक गर्दन काटिकऽ

खूनक समुन्द्रमे नहाएबला चोर छै



सब ढलिया हमरे आगू पाछू ठार छै

लगै जे बालुके उचका पहाड छै

उखरलो सुथनी नै उखरतै जेकरासँ

ओहो अपन अलगे राज ला बेहाल छै

एककेँ पाछू बेहाल नै बनू एना

आँसू गिराकऽ दु:खहाल नै बनू एना

मिलत जरुर पुन:सपनाक रानी अहाँकेँ

बेवफाक पाछू कङ्गाल नै बनू एना

पेटभरि खाएब कठिन छै एतऽ

रोजगारी पाएब कठिन छै एतऽ

नेता लोकनि भले जे किछु बाजि लय

बेरोजगारी भगाएब कठिन छै एतऽ

इजोरियाक आसमे अन्हार भेल जिनगी

जीवनक हर साँसमे पहाड़ भेल जिनगी

पास रहितो अहाँक हम घुटि-घुटि मरै छी

लागै चारू तरफसँ निराश भेल जिनगी

खाएब अहूँ संगे-संग तँ

चलू लतामक पेड़पर

मट्टीके बरसात करब तँ



चलु कतारक बसेरपर

आउ साथ मीलि किछु योजना बनाबी

मैथिली दुश्मन सभकेँ दूर भगाबी

तखने बनत भविष्य मिथिलाकेँ

तँ किए ने अपन प्रदेश गमकाबी

हरवक्त याद ओकर जान मारैय

रातियो कऽ निन्दकेँ हरान करैय

हम बौरा गेली साथी सभ कहैय

अहीं कहू किएक परेशान करैय

प्रेम दिवस(१४ फरबरी) क अवसरपर हृदयसँ निकलल मर्मस्पर्शी भावना...

नै सोचू नै घबराउ अहाँ

एक दिन हम जरुर आएब

संगमे दसैं तिहार तथा

भ्यालेनटाइन सेहो मनाएब

दुश्मन कतबो दुवारपर होइतो

लाख कोसके बीच होइ छै

प्रीतम दूर पहाड़पर होइतो

घर-आङनके बीच होइ छै

आजुक दिन प्रेमक प्रतीक

प्यार करी से मन करैय

अहाँ संगक झगड़ा-प्यार



दुनु हमरा याद अबैय

I LOVE ....her

I MISS ....her

चलू आब बिश्राम करी भैया

फेसबुक हटा कऽ अराम करी भैया

लजैनी जेहन लजाएब अहाँ

लग जतेक आएब अहाँ

टक लगा हम देखते रहब

घुङ्घटा जखन उठाएब अहाँ

नै किछु लिखै छी बाप रौ बाप

दारुए पिबै छी बाप रौ बाप

कविता प्रतियोगितामे प्रथम पुरस्कार

खुशीसँ जिबै छी बाप रौ बाप

अहाँ सभ राति भरि जागल रही

बस फेसबुकपर लागल रही

संसार बदलैसँ पहिने अपना बदलू

बिपना पाबऽसँ पहिने सपना बदलू

जँ जीबित राखब खोप भितरकँ चिड़िया

निफिकिर साथ उपरका झपना बदलू

इच्छा रहितो ई जीवन बिताएब कोना

मन रहितो ई सिन्दूर लगाएब कोना

अहाँ छी हमर पिछला प्रीतम जरुर

मुदा हुनका छोड़ि अहाँ संग जाएब कोना

की कहू कते कहू बड़ बड़ लीला छै

मोछबला नेता सभकेँ नङ्गौटी ढीला छै

हे सुथनी सन बात नै करू

डरछेरुवास आब नै डरू

बड़ सहलौं अत्याचार अहाँ

आबो तँ अधिकार लेल लड़ू

गेल छल दारू पी कक्का बजारमे

पाछुएसँ मारलक छौड़ी धक्का बजारमे

मिथिला राज लेल धरना करै छी

बात-बातपर झगड़ा करै छी

बेइमाने आ भ्रष्टाचारे करब तँ

नाहकमे किएक धरना करै छी



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आबू समीप चलू नैन लड़ेबै

करेजसँ अपन करेज सटेबै

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सब कियो अंजान छी

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जकरा पाएब तकरा बाँटब

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तोरा कि हम नङ्गटे नाचब

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अहाँ ज्ञानी छी तैं घरमे नुकाएल छी



लघुकथा खंड

सपनाक अवसान

एक दिन रमलोचना आंगनमे सँ महेस महेस... किलोल करै छथि। तखन चौकियेपर सँ काकी कहै छथिन, बौवा एम्हरे आउ- काकीक मन बड़ पिड़ाएल आ मन खिन्न रहए। रमलोचना गामक बेटा आ महेसक संगी छला। बुढ़िया रमलोचनाकेँ बजा कऽ महेशक खिस्सा सुनबैत छथिन।

"महेस जे तीन साल पहिने गेल छला -कतार अपन सपना पूरा करबा लेल। जेबाक बेर अत्यन्त हर्षित, माए ला घर बनाएब, पत्नीक लेल नीक कपड़ा, बच्चा-बुच्चीकेँ नीक स्कूलमे पढ़ाएब आ जवान बहिनक शादी करब। हतपतमे पास्पोर्ट बनौलक। अपन कियो नै रहै विदेशमे। तैयो घरक पड़ोसी मदनकेँ सहयोगमे हुनकर मामासँ भीसा मङौलक। पहिने कनिए पैसामे भऽ जाएत कहितो



प्लेनपर चढ़ऽसँ पहिने १ लाख नगद लेबाक जिद करऽ लागल। पैसा नै भेलाक कारणे दोबरके कागज बनबा लेलक। आब दूध-माछ दूनू बाँतर भऽ गेलै महेसकैं। की करत? घरमे सब सदस्यकैं आँखिक नोर पोछैत ओ गेला कतार। मुदा हुनका सभकैं नै चाही एना, काम नाथुरकैं कइहक दिन-राति धुपमे तबूक उठाएब आ देह धुनिकऽ बिल्डिंग कन्सट्रक्सनमे काम करब। नै खेबाक नीक व्यबस्था, नै सुतबाक। कम्पनी सेहो सप्लाइ।

घरक याद बड़ सतबै महेसकैं। मुदा प्रतिज्ञाक अटल रहथिन महेस। कतबो दु:ख पीड़ा होइतो काम नै छोड़थिन। ओइठाम ब्याज बढ़ि कऽ घर गिरवी रखबाक स्थिति आबि गेलै। एतऽ पगार जहिना के तहिना। दिन-दिन सोचि-सोचि कमजोर भऽ गेल बेचारा महेस। एक दिन काम करैत काल करेन्ट लागि गेल हुनका। साथी-संगीक सहयोगमे अस्पताल लऽ जा जान बचलनि। मुदा हाथ बिना काम के भऽ गेल। ऊपरसँ कम्पनी, तोरा गल्तीसँ करेन्ट लागल आ कम्पनीकैं समान सभ नोकसान भेल, कहैत मास सेहो काटि लेलक। शरीर बिना कामकैं भेलासँ उपचार करेबाक बदला महेसकैं घर पठा देलक। महेसकैं आँखिसँ नोर बर-बर टपकैत रहल।

घर पहुँचलाक बाद ओ माएक स्थिती देखि बौक भऽ गेला। जेना मुँहसँ किछु अबाज नै निकलल। माय सेहो अन्तिम साँस रोकने बस महेसक लेल। बौवा-बुच्ची बाबूक सनेसक प्रतीक्षामे। पत्नी लेल सेहो किछु नै। हाथ खाली। बड ग्लानि भेलनि महेसकैं।

किछु दिन बाद उपराग सबसँ महेसक धैर्यताक बान्ह टुटि गेलै। ई बान्ह बड मजबूत होइ छै आ टुटलापर सर्वनाश होइ छै। ईएह भेल महेसक साथ। अपन जबान बहिनक विवाह दहेजक कारण नै भऽ सकल आ गामक लोगक ताना सुनि-सुनि ओ पागल भऽ गेला।

महेस, बहीनक सृष्टि लऽ कऽ रक्षा करब, उद्देश्य रखने हमर बेटा ऐ गरीबीक चपेटामे जिनगी नरक बना लेलक। आ हम सभ दर-दर भटकि रहल छी। अते कहैत बुढ़ियाक आँखिमे नोर भरल आ जोर-जोरसँ चिचिया उठल आ धिया-पुता जकाँ हुचकि -हुचकि कानऽ लागल।

भुखाएल जानवर सभ

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आइ भोरेसँ कतारक सभ ठाम आन्धी-तूफान बिर्रो आ बिहाड़ि ततेक ने भेल जे बुझू पानिक नै माटिक बरसात भेल आ एखनो तक भऽ रहल छै। हमरा बुझि पड़ैत अछि जे दिन भरि पड़िते रहत। ओना हम दुखित नै छी आ रहने हएत की? कारण प्रकृतिकैं पराजित केनाइ असम्भव। ई आजुक हवा किछु बेसी क्षति तँ नहिए केलक। तखन छै की तँ हवा संगे आएल बाउलक कण सभ आँखिक भौह आ पपनीमे ठोका-ठोका मजा लुटि रहल छल। जखन कामपर निकललौं तँ हजारो सपना उड़ा कऽ लऽ गेल बिहारि सीमरकैं रुइया जकाँ अपना साथ गगनमे। तैयो हम प्रसन्न छी ई सोचि जे काल्हि धरि जे सपना केवल आँखिक भित्तामे सजाओल छल आइ तँ कमतीमे हवाक सहारासँ अकाशमे सूर्य, चन्द्रमा एवम् तारा संग भरिपोख मनोरंजन तँ लैत हेता.. खुशीसँ तँ झुमैत हेता, आ अपन सफलतापर खुशीसँ तँ नचैत हेता।

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कतेको दिन बाद आइ फेर सप्तरङ्गी आकाश देखऽमे आएल। मौसम पूरा साफ आ बुलन्द। ऊपरसँ टिप-टिप पानि पड़ि रहल जेना बसन्तक आगमन भेल हुअए। मुदा मन्टुटियाक आँखि नोरसँ भरल। पिजड़ामे कैद भेल सुगा जेहन छटपटा रहल। सच मानू तँ ऐठामसँ भागि जेबाक प्रयासमे, मुदा ई असम्भव।

मन्टुटिया एकटा नेपाली नारी अछि जे १ साल पहिने कमेबाक लेल कतार आएल रहए। गामपर घरबला दोसर महिला संगे विवाह कऽ एकरा छोड़ि देलाक बाद अपन एकटा बेटीकेँ माए-बाप लग राखि दर-दर ठोकर खाइत कतार पहुँचली। एतौ ओतेक नीक काम नै मुदा एक गोट शेखकेँ [मालिक] घरमे कामकाज मिललै। दु:ख तँ बड़ छलै तैयो अपन बाध्यता आ विवशता देखि दिन काटऽ लागल।

मन्टुटिया देखऽ मे पातरे-छितरे, सामला रङ्ग, ने बेसी नमहर, ने बेसी छोट, लगभग २५ बर्षक कड़ा जवानी। छोट-छोट आँखि आ दहिना गालपर तिलबा ततेक ने सोभै जे लोक सभ पछाड़ि लागि जाइ। ओना काम घरक करितो शरीरकेँ सिट-साट कम नै करै। कतेक दिन तँ ड्राइभर लोकनि सेहो रुपैयापर प्रस्ताव आगू बढ़ौने रहै पर ओ सभ सफल नै भेला, कारण इज्जत बेचि खाएब मन्टुटियाकेँ पसन्द नै छलनि।

कतारक राजधानी दोहासँ २ किलोमीटर पश्चिम नजमा जाए बला बाटमे *होली डे बिल्ला* होटलक पछाड़ीमे मन्टुटिया मालिकक घर छै। अपने बुढ़बा २ टा शादी कएने छथि आ एखन ५५ सालकेँ भऽ गेला। बुढ़बाकेँ १ बेटी आ ४ बेटा मिला कुल ५ गोट धिया-पुता छलनि। जइमे जेठ बेटीक विवाह भेल छै, सहुदीए रहै छै कहाँ-दन। बाँकी सभ कुमारे। खुल्ला साँढ़ जकाँ।

हिनकर बेटा सभ ततेक ने छिचोरा जे शुरुए दिनसँ मन्टुटियाक पछाड़ी हाथ धो कऽ पड़ल छै। अतेक दिन तँ कोनो विधी बचि गेल। मुदा आजुक दिन मालिक दुनु मलकानिक संग हुमरा करबा लेल सहुदी गेल। एहने मौकाक इन्तजार छलै ओइ कौवा-चिल सभकेँ।

भरि दिन कतऽ रहै नै पता मुदा साँझ पड़िते धम-धम चारू भाइ आएल। प्रमुख गेट बन्द केलक। अपन कोठामे जा खाना देबाक लेल किलोल केलक। मन्टुटिया खाना लऽ जखने आएल ओहो गेट बन्द भऽ गेल। निच्चामे पान-परागक पौच, मेग्डोल [शराबक] बोतल तैयार, जेना पूर्व योजना रहै। साथै टि.भी. मे *थ्री-एक्स* प्लेयर लगा काम उत्तेजनाक प्रयासमे। एकर अतिरिक्त एकटा कोनो गोली रहै जे जूसमे धऽ कऽ मन्टुटियाकेँ पिया देलकै। मन्टुटियाक सरपर कामदेव ताण्डब करऽ लागल। रङ्गमंच रन्कैत गेल। नाटक क्लाइमेक्स तरफ बढ़ैत गेल। धीरे-धीरे सबकेँ जवानीक भूत चढ़ैत गेल आ भुखाएल जानवर सभ मन्टुटियाकेँ लुटैत रहल, मन्टुटिया लुटाइत रहल, लुटाइत रहल...... बस लुटाइत रहल ।

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आइ फेर कतेको दिन बाद हमरा मनमे एकटा सम्झना के लहर उठल। मन अस्त-व्यस्त भऽ गेल। बचपनमे साथी सभ संगे खेलैत छली जे बालु-बालु आ चोरा-नुकी, ओ सभ आइ बहुत याद अबैत अछि, कारण ऐठाम आइ ओहने बाउल देखलौं। मुदा किछ फरक तँ अवश्य छै, एकर गन्ध, एकर रङ्ग आ एकर स्वादमे। अपन मिथिलाक बाउल जइपर हमर बाल्यकाल बितल, नाना प्रकारक खेल खेललौं, ओ कतेक पवित्र छल। कतेक मर्मस्पर्शी लागए। एखनो छी दिन राति बाउलमे मुदा ओतुका स्नेह, अभास केवल मनमे, आत्मामे आ शरीरक खूनमे मात्र सीमित अछि। शायद हमर दुर्भाग्य अथवा प्रारब्धक फल कही, हम अविछिन्न रुपमे अपन मातृभूमिकेँ पुकारि रहल छी एतुका रेगिस्तानमे, सामुन्द्रिक लहरमे, उँचका महलमे आ नमहरका गाड़ीमे, मुदा अस्पष्ट, असम्भव आ घनघोर अन्धकार लगैत अछि अपन माटिपानि, अपन संस्कृति। सोचैत छी हम किएक एलौं एहन उजाड़, पतझड़ आ मरुभूमिमे। फेर दोसर मन कहैत छथि ऐठामसँ तोहर घर परिवार आ नून तेल चलैत छौ। तो एकरा मरुभूमि कोना कहि सकैत छिही? हवा, पानी, अन्न सभ किछु एतुका खाइत छें। अतेतऽ की परिवारकेँ बचबाक आधार छौ ई रेगिस्तान, तँ तो कोना एकर अपमान कऽ सकैत छें ? हम निरुत्तर भऽ जाइ छी। निस्तब्ध भऽ जाइ छी।

प्रेम-पत्र

हमर प्राणप्यारी नम्रता,

मन भरिकेँ माया आ स्नेह मात्र अहाँकेँ।

हम ऐठाम कुशल रहि अहाँक कुशलताक कामना करै छी। अहाँक वियोगमे बिना पानिक माछ आ बिना नेहुक मांस बनल हम एतऽ परिवारक भरण-पोषण लेल श्रमजीविक टोपी लगा दिन काटि रहल छी।

काल्हिक फोनसँ सच्चे हमर मन बड़ दुखित अछि। अहाँक उपराग छल जे हमरा बिसरि गेलौं, बराबर फोन नै करै छी। अहाँकेँ हमर खियाले नै अछि। मुदा सत्य ई नै छै। किएक तँ हम तँ बस शरीर छी जइकेँ आत्मा अहाँ छी। जौं श्वास लेबऽ बला फोकसो हम छी तखन अक्सीजन तँ अहाँ छी। आब अहीं कहू जकरा बिना हम एक पल बाँचि नै सकब ओकरासँ अलग रहबाक कल्पना कोना करब? मुदा तैयो परिस्थिति लोककेँ दोसरकेँ सामने विवश कऽ दै छै। आन लग काम करब, ओहो प्रचण्ड गर्मीमे, बड़ पैघ बात छै। घरमे बसिया-कुबसिया किछु नै खाइ छलौं। मुदा एतऽ सुखल खबुस चिबाएब लत भऽ गेल अछि।

नेपालमे रहैत काल विदेश माने स्वर्ग हएत, से कल्पना करै छलौं। ओतुक्का लोक सभ आनन्दसँ, खुशी साथ जीवन बितबैत हेता, से भ्रम छल। पैसा जेना गाछसँ हिला कऽ लाखक लाख पठबैत अछि, तहिना बुझाइ छल। शायद एखन अहूँ ओहे सोचैत हएब । मुदा देखू हृदेश्वरी, सत्य ई नै छै। स्वर्ग कहल ई जगह वियोगा भासमे तड़पि-तड़पि मरऽ बला स्थान छै। एतऽ पैसाक महत्व संगे मनुष्यक खरीद-बिक्री होइ छै।

दोसर दिस रातिमे अहाँ संग बिताएल ओ पल सभ, स्नेहक तीत-मीठ गप-सप बिढ़नीक खोता जकाँ हमरा मानस पटलमे आबि कऽ निन्द तोड़ि दैए। कखनो-कखनो विदेश छोड़ि कऽ अहीं संग ओइ ठाम साग-पात खा दीबसँ गमएबाक इच्छा होइए। मुदा बिगतकेँ दु:ख, दर्दसँ मन तरसि जाइए। सच्चे नीक खाना, नीक कपड़ा आ नीक गहना लेल कतेक तरसि गेल छलौं। नीक खाएब आ नीक लगाएब सपना भऽ गेल छल।

एतऽ आबि परिवार टेबब एकटा किन्नर मिलल अछि। दायित्व पूरा करबाक एकटा सहारा अछि। हम एतबेमे खुशी छी। मुदा तैयो फोन करबाक पर्याप्त पैसा आ समए नै हएब, दोसरकेँ बसमे बड़द जकाँ जोताएब, घर-परिवारसँ दूर रहब चिन्ताक विषय थिक।

एहन बिषम परिस्थितिमे हमर साथ देब, आत्मविश्वास बढ़ाएब, अपनामे धैर्यताक बान्ह मजबूत राखब, अहाँक कर्तव्य अछि। कारण अहाँक धैर्यता आ आत्मविश्वासे प्रवासमे हमरा हौसला प्रदान करत।

अन्तमे समय-समयमे फोन करैत रहब से वाचाक संग एखन विराम। बाँकी दोसर पत्रमे।

अहाँक स्नेही

एकान्त राम

मरुभूमी टोल, कतार



विहनि कथा खण्ड

बिपतियाक विदेश

कतेको दिनसँ मुँह घोकचौने बिपतियाकेँ ओठपर आइ भरल मुस्कान अछि। कारण तीन महिनाक बाद पश्चिम दिससँ चान्द उगल। माने कम्पनी आइ तलब देबाक लेल राजी भेल। तीन महिना धरि बिभिन्न बहाना बनाकऽ टारैत छल। अगला महिना अगला महिना अगला महिना..... । मुदा तीन महिना बाद कामदार सभ जब उखरल तँ कम्पनी सेहो विवश भऽ गेल सेलरी देबाक लेल। मुदा

ओतेक सोझिया नै रहै कम्पनीक मनेजर। लेबर सभकेँ ठकि फुसला एक महिनाक तलब देलक आ २ महीनाक राखिए लेलक। अन्तत: जे होइ, सभ कामदारकेँ खुशी भेलनि। बिपतिया सेहो खुशी भेला।

सेलरी लऽ पैसा गनैत अछि तँ मात्र पाँच गोट नमरी। पहिनेसँ आएल मुस्कान बिपतियाक मुहसँ बिला गेलै। ओ चिन्तित भऽ गेला। कारण खानाक पैसा बङ्गालीकेँ उधारिए छलनि। चुल्हा चौका चलाएब हेतु घरमे पठाबै पड़तनि। ओतबे कहाँ महन्थासँ लेल ढौआ नै बुझेता तँ ५०००० के सुइद-सुइद जोड़ कऽ २ लाख बनाइए देतै। आब की करता? बिपतिया गम्भीर सोचमे पड़ि गेला। "घर परिवार छोड़ि कऽ सात समुन्द्र पार एला पत्थर फोड़ऽ मुदा तैयो घर नै चलल आ पेटो नै चलल, धिक्कार अछि हमर मेहनत आ हमर कामकेँ- बरबड़ाइत आ लथरैत *ZEKREET* क *trust exchange* मे जा *प्रभु मनी ट्रान्सफर* द्वारा पत्नीक नामसँ खाना पैसा सभ पठा देलक। आरो नै किछु तँ ओइ महन्था धनिककेँ कर्जा तँ सधतै।

बहसल कनियाँ

-गामबाली दीदी, जनकपुर जाइ छी? रुकू कनि हमहूँ जाएब। समान सभ लेबाक अछि हमरो आ आरो बहुत रास काम अछि ।

- नै यै कनियाँ, हम अहाँकेँ लऽ कऽ नै जाएब, अहाँक सास बड नङटिनी अछि। हमरा बेसतरि कऽ कऽ धऽ देत।

-दूर जो, झाँटब बारहनिसँ बुढ़ियाकेँ। कमाइ छथि बिदेशमे हमर घरबला आ कोह कटै छै ओइ लटलहबीकेँ। तँ ने बेजाय, २४ घण्टा हनहन पटपट करिते रहैए ।

-ओ जे कहै छथिन सेहे करियौ ने से। किए नै चलै छी हुनकरे जूतिमे?

-यै दीदी, हम कहाँ पढ़ल, लिखल धनिकाहा घरक बेटी, सभ दिनसँ लैस लम्फा कैने, शहर बजार घुमने, चारि घाटक पानि पीने। मुदा ई हमरा गाइ-महींस जकाँ बान्हि कऽ घरमे रखै छथि तँ कोना रहबै। ऊपरसँ हमर पति तँ मुट्ठाक मुट्ठा रुपैया पठबिते अछि तँ की गम हमरा? अहाँ छोड़ू ई बात सभ, चलू.. चलू .. जल्दी, ट्रेन छुटि जाएत।



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न्याय

स्कूल जाइ काल एकटा लड़कीकेँ ओहे गामक मुखियाक बेटा अपना हबसक शिकार बना लेलक। ई घटना सुनलाक बाद स्कुलिया छौड़ा सभ ओकरा बड़ पिटलक। ऐ घटनासँ हुनकर बाबूजीकेँ अपन पगड़ी खसबाक भान भेलै आ अपन बेटाक करतूतपर पर्दा देबाक लेल पञ्चायत नै करबाक घोषणा केलक। मुखियाक एहन पक्षपात देखि पूरा समाज मीलि कऽ एक निर्णय केलक जे न्याय आखिर न्याय होइ छै। आ सबकेँ साथ उचित न्याय हएब आवश्यक छै चाहे ओ राजा हुअए या प्रजा। तेँ पञ्चायत हेबाक चाही तथा दोषीकेँ कर्म अनुसार उचित सजाय भेटबाक चाही। समाजक आगू मुखियाक कोनो बस नै चललै। ओ पञ्चायत करबाक लेल विवश भऽ गेल। दोसर दिन भोरे पञ्चायत बैसल आ उचित न्याय भेल।

जेहन करणी तेहन भरणी

साँझक समयमे बुढ़िया अपन नवकी पुतौहकेँ लऽ कऽ पोखरि-झाखरि जाइ छल। तखने ओम्हरसँ रामगंजवाली अबै छली। बिच्चे बाटमे दुनुकेँ भेंटघाट भेल आ रामगंजबाली पुछलक बुढ़ियासँ -

-यै काकी, एकटा बात फेर सुनलिऐ, केनादन सच्चे?

-गे कि सुनलहीय से?

-ऐ बुढ़िया धनगढ़ीवाली दिया नै सुनलिऐ से, कहाँदन दोसरो घरबला छोड़ि देलकै?

-हँ गे, सुनलियय हमहूँ। दूर बररुपियाकेँ कोन बात। बुढ़ारीमे घिढ़ारी करऽ जेतै तँ अहिना हेतै ने।

-हँ यै काकी, हे घरमे ककरो नै गुदानै छलै। अपने मनसँ जे जे मन होइ छलै से से करै छलै। घरबला बिचरा परदेशिया २ साल ३ सालमे एक बेर अबै छलै आ फेर चलि जाइ छलै। मुदा ढौवा रुपैया सभ एकरे नामपर पठबैत छलै। कोनो चीजक तकलीफ नै। से रंडिया दुन्नू बच्चोकेँ छोड़ि कऽ सभ ढौवा लऽ कऽ ओइ चमरबा मरदबा संगे कोना उढ़रि गेलै? आ आब जखन ढौवा चूसल भऽ गेलैय तँ लात मारि कऽ भगा देलकै। नीके भेलै कुकर्मीकेँ जेहने करणी तेहने भरणी। आब छिछयाइत रहो जिनगी भरि।



ejournal विदेह प्रथम मैथिली पाक्षिक ई पत्रिका 'विदेह' १५१ म अंक ०१ अप्रैल २०१४ (वर्ष ७ मास ७६ अंक १५१) मानुषीमिह संस्कृताम् ISSN 2229-547X VIDEHA

प्रतिशोध

नव विवाहित सुभाषकेँ आइ सुहागराति छनि। खान-पीन समाप्त भेलाक बाद हजारो सपना तथा प्रेमपूर्ण आशा बोइकऽ प्रेयसी इन्तजार कऽ रहल घर दिस बढ़ल। एगोट पएर असोरापर आ एगोट आङ्ननेमे छलै कि भितरीसँ कन्या बाजल- "कनिक हमर पएरक चप्पल नेने आउ, हम बिसरि गेलौं।" नवपत्नीक एहन संस्कारहीन बात सुनि सुभाषकेँ करेजपर ठनका खसलै मुदा दाम्पत्य जीवनक पहिल दिन आ प्रेयसीक प्रथम राति सोचि जखन ओ चप्पल लऽ कऽ गेला तँ घोघ उठबैत सीना तानि कऽ कन्या बजली- "अहाकेँ हम चप्पल लाबऽ लेल अढ़ेबाक प्रयोजन बुझलिऐ? अहाँक बाबूजी मुँहमाङ्गी रकम लऽ अहाँकेँ बेचलक अछि आ हमर बाबुजी एक-एक धूर जमीन बेचि हमरा लेल अहाकेँ किनलक अछि। ऐ हिसाबे पैसासँ खरीदल दास भेलौं अहाँ जे आवश्यकता पड़लापर खरीदार किछु करा सकैए।" ई गप्प सुनि सुभाषक गर्दन लाजसँ झुकि गेलै आ ओ निरुतर भऽ गेला। तखन कन्या फेर नम्र भऽ कहलनि- ई हम बस अहाकेँ महसूस करेबाक हेतु एकटा अभिनय कएलौं। आजुक बाद एहन किछु नै करब। एखन लेल क्षमाप्रार्थी छी।"

कन्याक आँखिमे अपन बाबूजीसँ लेल गेल पैसाक ज्वाला छल। टकापर बिकाएबला एहन दानवरुपी पति प्रति प्रतिशोधक भावना छल।

उपकारकेँ चुपकार

हम जयनगरसँ अबै छलौं। रस्तामे देखलौं, एकटा महिला अपन ६ महिनाक बच्चाकेँ गोदीमे लऽ कऽ कनै छल। लगमे जा जखन देखलिऐ तँ ओ हमरे पड़ोसी मनोजक भनसिया रहए। माने हमर गामक भौजी। घर एकेठाम हेबाक कारण हम सभ एक-दोसरकेँ बड नीक जकाँ जनैत छलौं। हमरा देखि ओ आरो जोड़-जोड़सँ हिचकि-हिचकि कानऽ लगली। की भेल भौजी, छोट बच्चाक लेने एना किए भागल जाइ छी? प्रश्नक उत्तरमे ओ बजली- "हमरा ऐ दुनियाँमे कियो नै अछि। जतऽ ततऽसँ हम ठोकरे खाइ छी तैं हम मरि जाए चाहै छी। हमरा छोड़ि दिअ। जत मन हएत, ततऽ चलि जाएब। ने तँ जहर माहुर खा मरि जाएब।"

एहन पिड़ाएल बात सुनि हम नम्रसँ पुछलिऐ- भौजी एना किए बजै छी? घरमे फेर झगड़ा भेल से? तब ओ अपन दु:ख भरल कहानी बताबऽ लगली- बच्चा कानऽ लगबाक चलते खाना समएपर नै बनि सकल तइसँ हुनकर ससुर-सासु आ पतिदेव सेहो पिटलकनि आ घरसँ भगा देलकनि।

पित-खीसमे ओहिना बाजल हेता ओ सभ, चलू अहाँ। घर छोड़ि नै जाउ कतौ। कतेक समझौलाक बाद ओ आबऽ लेल राजी भेलनि। जखन हम अपना संगे मोटरसाइकिलपर लाबि ओकरा दूरापर उतारलौं तँ उनकर ससुर, सासु आ हुनकर पति हमरा उपर उल्टे लांछना लगौलक। तोरे कारण ई मौगिया अतेक बहसल छै। तोरे सिखाएलपर एके टाङ्गपर नचै छै। आदि आदि ....

तखन हम महसूस केलौं जे दोसरकेँ इज्जत बचाएब आ अपना बेइज्जत हएब। दोसरकेँ भलाइ करब अपन चरित्र हत्या कराएब। उपकारकेँ चुपकार एकरे कहै छै।

विचार कविजी कँ

नमस्कार कवि जी!

नमस्कार! नमस्कार!

कि समाचार सञ्जय बाबू?

ठीके छै अपन कहू?

हमरो नीके छै रामजीकँ कृपासँ

कविजी जँ नै खिसयाइ तँ एक बात पूछी?

कहऽ कहऽ की बात?

यौ काल्हि रातिमे मुग्लानी सौगात द्वारा अतेक भव्य समारोह आयोजन भेल छलै। अपने किए तमसा कऽ चलि एलौं?

धत् छोड़ू ओ बात सभ सञ्जय जी। यौ कहू तँ हम अतेक दिनसँ कविता लिखै छी आ ओ रमलखना हमरा कविताकँ बारेमे पढ़ाउत? कविताक बिम्ब आ प्रतीककँ अवगत कराओत? ओ कहै छल जे अहाँक कवितामे आरो निखार एबाक बाँकी अछि। बिम्ब आ प्रतीकमे आरो सुधार लाबू। ओतेक पैघ साहित्यिक समारोहमे हमरा बेइज्जत-बेइज्जत कऽ कऽ धऽ देलक। तैं हम सभा छोड़ि कऽ भागि एलौं।

हम तँ बौक भऽ गेलौं ओइ कविजीक एहन गप्प सुनि कऽ। कहैत छै जे कवि तँ देश आ समाजक प्रतिनिधि होइ छै। अपना रचनासँ नयाँ देशक निर्माण करै छै। मुदा एहन विचारधाराक कविसँ कि नयाँ युगक निर्माण भऽ सकैए, जकरामे अपन गुण-दोष सुनबाक क्षमता नै छै। हमरा किछु नै फुरा रहल छल।

कविता खंड

हमर मिथिलाधाम

ऐ धरतीपर पावन नगरी

नाम जकर अछि मिथिलाधाम

सीता संग विवाहित पाहुन

मर्यादा पुरुषोत्तम राम

भक्तिभाव चारू दिस पसरल

अछि प्रसिद्ध ज्ञान विज्ञान

विद्यापति संग वेद पुराणसँ

हमर मिथिला बड़ महान

ऋृषि मुनि हमर मिथिलाकेँ

अछि विदित जगतमे नामी

राजा जनक, सीता रामकेँ

एक पौराणिक नीक कहानी

एहन सुन्दर मिथिला नगरीकेँ

लङ्का किए बनौने छी

बम, आतंक, हत्या, हिंसासँ

दुनियाँमे चर्चा पौने छी

कतबो कमाएब ढौवा रुपैया

बरकति नै बिनु माइ के



जकड़ल देशकँ छोड़ने सुख नै

कतार सउदी जाइके

बिनती हमर मिथिला बचाउ

सम्मान सभ ठाम पाबू यौ

चाहे रही घर आङ्गनमे

या विदेश कमाबू यौ

खूनक ढेला संग नवपुस्ताक पतन

सुन सुन हौ भैया सभ

आगिक चिंगारी पसाही लागि

देशभरि तबाही मचि गेलौ

जन्मदाता सभ धरतीपर अवतरण

कराबऽसँ पहिनेहि

अपन-अपन कोखिकँ सुड़डाह

करऽ लगलौ

भविष्यक कर्णधार छै बच्चा

काल्हि धरि उपमा देनिहार सभ

दाम्पत्यक सुखमे लिप्त भऽ

अधर्मी, राक्षस आ नरपिशाच भऽ गेलौ

सृष्टिक फूल बनि सुन्दर जिनगी लऽ

अनुपम ब्रम्हाण्डक अवलोकन करब

एहन पुनीत आ परम उद्देश्य

खूनक ढेला संग बेकार भऽ गेलौ

के दोषी, ककर अछि दोष

ककरा अछि होश, के अछि बेहोश

लोभी, लालची, महत्वाकांक्षी सन

मात-पितासँ मनो घबराए लगलौ

दोसर दिस रोगी लेल भगवान कहेनिहार

समाजसेवी नामसँ प्रख्यात भेनिहार

आ स्वार्थक बिषपान केनिहार

आला-सुइ बला सभ

भौतिकवादक चपेटामे पड़ि

पथभ्रष्ट भऽ गेलौ

मच्छर आ खुनचुवा जकाँ रस चुसऽ लगलौ

पता नै ई रावणराज कहिया धरि चलत

लैङ्गिक असमानतामे गर्भ कहिया धरि उजड़त

भगवान सबुद्धि देथि ऐ दुरात्मा सभकेँ

कारण पिताक आगू माइयो लाचार भऽ गेलौ

माने खूनक ढेला संग जिनगी बेकार भऽ गेलौ



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हिसाब जिनगीक

मार्च महिनाक उतरार्द्धमे आइ हम मृत्युकेँ देखलौं

सुनने छलौं/ सोचने छलौं

मृत्यु अत्यन्त सुन्दर होइ छै

सरल होइ छै

मुदा यथार्थ बिल्कुल फरक

बिल्कुल अलग पैलौं

भयानक आ बिकड़ाल रूप देखि

हम डरसँ पानि-पानि भऽ गेलौं

आब ऐठाम-

मृत्युक कटघरामे हम अपन

भूत, वर्तमान आ भविष्य

स्पष्ट देखि रहल छी

एखन धरि अनुमानित हम

५ लाखक दारू पीने हएब

२ लाख ५० हजार ७०० क माउस खेने हएब

कतौ अपने लुटेलौं / कतौ दोसरकेँ लुटलौं

एनामे बर्बाद भेल हएत हमर जमा

३ लाख ७५ हजार

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आइ हम सोचै छी-

ऐ रकममेसँ किछु पढ़ाइमे लगौने रहितौं तँ

आइ हमरा पास कोनो बिषयक डिग्री रहैत

किछु पैसा स्वास्थ्यमे खर्चने रहितौं

तँ हमर शरीर कोनो बिमारीक घर नै रहैत

अथवा

ओ रुपैया बचल रहैत तँ

अपने देशक कोनो नीक शहरमे

आलीशान महल बनल रहैत

मुदा दुर्भाग्यक गप्प, एहन किछु नै भेल

फलत: हम नर्कक चक्कर काटि रहल छी

आ एखनो राति-राति भरि

सादा पन्नापर

कलमक नोखसँ

जिनगीक हिसाब करै छी

बस हिसाब करै छी।



नबरङ्गी बिलाइ

देखलौं एतऽ भिन्न-भिन्न बिलाइ

कारी बिलाइ कोनो उज्जर बिलाइ

खैरल बिलाइ आ गैरल बिलाइ

अछि सब ठाम बिलाइए बिलाइ

बिलाइ नेपालक बड़ होशियार

सिंह दरबारमे पैसैत अछि

कतारक बिलाइ ठीक विपरीत

हमरा किचेनमे पैसैत अछि

देखलौं सब किछु जुठौलक बिलाइ

मोट बिलाइ कोनो पातर बिलाइ

बच्चा बिलाइ आ बुढ़िया बिलाइ

अछि सब ठाम बिलाइए बिलाइ

मोट बिलाइ जेना नेपालक

जनताक खुन चुसने नेता

पातर बिलाइ कतारमे जे

भटकल अनाथालयक बेटा

देखलौं सब नबरङ्गी बिलाइ

वैष्णव बिलाइ-साँकट बिलाइ

घुसहा बिलाइ आ फुसहा बिलाइ

अछि सब ठाम बिलाइए बिलाइ

नवबर्षक शुभकामना

जन्मब दुर्लभ ऐ धरतीपर

माटि-पानि अछि जकर महान

सदियोसँ परिचर्चा पौने

अछि आर्यसमाज विद्यमान

पूर्वज जिनकर नाना क्षेत्रमे

कुशल, ज्ञानी, गुणवान छै

इतिहासक हर पन्नापर

एकसँ एक नीक नाम छै

एखनुक मैथिल पथभ्रष्ट भऽ

कुकर्मी-कुसंस्कारी भऽ रहल

आधुनिकताक दुर्गन्धित हवासँ

धाराशायी मिथिलाकेँ कऽ रहल



एहन विषम परिस्थितिमे

अपन कर्तव्यक बोध करब

छिड़िआएल, भुलल, भटकल जनकेँ

लऽ सत्मार्गक ओर चलब

ई पुनीत कर्मयोगी सभमे

अछि हमर चरण बन्दना

सम्पूर्ण स्त्रष्टा एवम् समाजमे

ऐ नवबर्षक शुभकामना

हमर समाज बौरा गेल

एखनुक सबसँ पैघ सवाल

अछि सगरो बल्तकारे बल्तकार

गाममे बल्तकार, शहरमे बल्तकार

देशमे बल्तकार, विदेशमे बल्तकार

बुझू जे घोर कलयुग छा गेल

माने हमर समाज बौरा गेल



अत्याचार, आतंक, महिला-हिंसा

निस्तब्ध भऽ सब केउ देखैत अछि

जनता तँ आपसमे फुटले देखब

लुटेराक त्राससँ सरकारो डगमगा गेल

माने हमर समाज बौरा गेल

सुरक्षाकर्मी पथभ्रष्ट भऽ जुआ खेलै

शान्तिसेना हीनताबोधमे दारू पेलै

अशान्तिक भूमरिमे धरती खौझा गेल

माने हमर समाज बौरा गेल

कतौ फेसबुकसँ बल्तकार

ककरो स्काइपमे बल्तकार

कखनो निम्बुजसँ बल्तकार

तँ कतौ ट्वीटरमे बल्तकार

एहन अपराध सर्वत्र छा गेल

माने हमर समाज बौरा गेल

सहनशीलताक प्रतिमूर्ति नारी

मर्यादाक परिष्ठाता होइ छै

माया-प्रेमसँ जगत फुलाबै

स्वप्नदर्शनक द्रष्टा होइ छै

मुदा दुर्भाग्य दानवक उदय भेल

सकुनी मामा संग कंसक आगमन भेल



द्रौपदीक चीरहरण, सीताक रूपहरण

निन्दनीय घटना आइ फेर दोहरा गेल

माने हमर समाज बौरा गेल

की कहू, देखलौं घोर अनैतिक बात

जइठाम देखू बल्तकारे बल्तकार

बेटीक बल्तकार, दीदीक बल्तकार

मौसीक बल्तकार, पिउसीक बल्तकार

बुझू जे घोर कलयुग छा गेल

माने हमर समाज बौरा गेल

परदेशी पिया

कोना बिसरलौं मुँहो हमर

भेलौं अहाँ कोना बिरान

जन्म-जन्मक व्रतबन्धनसँ

पल भरिमे भऽ गेलौं आन

देखि सपनामे छाती फटैए

बिपनामे देखि कऽ दिल धड़कैए

लोगक पिया घर आबै छथि



हमर आखिसँ नोर खसैए

जन्मेसँ हम भेलौं अभगली

बचपन छिनल सासुर पौली

बाली उमरमे भेलौं परदेसी

बिनु पियाकेँ जीवन बितौली

केश फल्कौवामे तेल गमकौवा

लऽ जाइत छलौं पान-मखान

टोकलक बिच्चे बाट मुझौंसा

अहाँ गामक बुढ़बा हजाम

नीक नै लागै बिन अहाँकेँ

लौटब कहिया अपन गाम

असगर आङ्गन दाँत कटैए

बिन अहाँकेँ ठाम-ठाम

केश अहाकेँ बिखड़ल-बिखड़ल

चेहरा जेना लागै बबाल

लोग लगाबै ओठ लिपिस्टिक

मुदा अहाँक ओहिना अछि लाल

देखि अहाँकेँ आँखि शराबी

लागए समुन्द्रक पानि जेना

बिनु बतौने हमरा रानी

छुपेलौं एहन जवानी कोना

छुरी जइसन नाक अहाँकेँ

हीरा जइसन दाँत अछि

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कोयल सन मीठ-मीठ बात अछि

मुस्कान अहाकेँ गजब हसीना

तारीफ कतबो कम अछि

देहो जेना संगेमर्मर

और ओहूमे दऽम अछि

बाजल जखने पएरक पायल

केलक हमर दिलकेँ घायल

छन छन छन बजल झंकार

लऽ गेल हमर चैन करार

मन करैए देखैत रहितौं

सदिखन अहाँकेँ पास रही

जौं लौट आएब अहाँ लग रानी

बड़ प्रेम करब से आस करी



छठिक शुभकामना

छठि पावनि धुमधामसँ

हएत पोखरीपर जाइ के

माथ नमा कोटि नमन

करै छी हम छठि माइ के

सु-स्वास्थ दीर्घायु जीवन

पुरबथि सबकेँ कामना

सम्पूर्ण श्रद्धालु भक्तजनकेँ

ईएह अछि शुभकामना

पिया अहाँकेँ यादमे

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आमक रस सन लाल ओठपर

पिया अहाकेँ नाम यौ

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बड़ जोर झकझोरै याद यौ

बिन अहाँके जिनगी बीतल

अहाँ दिल्ली, अरब, असाम यौ

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हम छी एतऽ बेकार यौ

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फुटल अल्मुनियम थारी यौ



बिनु रोहितकेँ जिन्दा लाश

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प्रेमक फल

सीसा फुटल दिल टुटल

सकनाचुर भऽ छिरया गेल

डोलीमे ओ गेली पिया घर

हाथमे दारू थमा गेल

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बिनु ओकर गुजारा नै

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ओ मजा करै ससुरालमे

प्यार करब पैघ बात नै

निमाहब बड़का बात छै

प्रेमसँ ककरो जीवन सम्हरल

ककरो जीवनमे घात छै



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वेलेन्टाइनक शुभ अवसरपर

जोड़ी अहाँक बबाल रहए

चूडी अहाँकेँ खन-खन खनके

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कली सन मुस्कान अछि

नै देखि अहाँकेँ प्रेम दिवसपर

दिल बहुत परेशान अछि



दिलसँ दिलकँ बात कही

बिनु कहने नै रहि सकी

हेप्पी वेलेन्टाइन डे तथा

मनसँ प्रेमक गुनगान करी

सम्मान जन्मभूमिक

आएल नयाँ साल देखू

लऽ कऽ एक नयाँ उत्साह

सब छथि मग्न एक दोसरमे

करए हृदएसँ प्रेम प्रवाह

आइ कतेक महत्वक दिन

एक दोसरकँ सब जुराबै



रहए सबदिन एहने दिन

शान्ति आ समृद्धि पाबै

मानव बीच सद्भाव देखल

बोधिवृक्ष सभ जेना हरा-भरा

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पुन: मिलि जुलि परिवार चलाएब

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जखने बढ़लौं विदेशक ओर

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भोरे आखिसँ टपकए नोर

अपनेक दुआ आ धैर्यताक आड़मे

काममे हम प्रस्थान करै छी

अन्तःकरणसँ हर अवसरपर

जन्म आ कर्मभूमिक सम्मान करै छी

जूड़शीतल

दु:ख अहाँकेँ देखि कऽ भागए

खुशी केर संसार मिलए

टोला टापर घर डगहरमे

अहींक जय जयकार मिलए

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भाइ बहिनसँ प्यार मिलए

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प्रवासक वेदना

हमर जिनगीक कोनो हिसाब नै रहल

पढ़बाक लेल कोनो किताब नै रहल

बैसल छी एखनो असगरे एकान्तमे

किन्तु पीबाक लेल कोनो शराब नै रहल

सपनामे ओहे चेहरा अबैए

अबैत अछि ओहे ठाम आ गाम

कतबो बिसरऽ चाही दिलसँ



नै बिसरि पाबी जनकपुर धाम

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विवशताक मारल, पड़तारल

पत्र लिखै छी अलग देशसँ

माए बाबुकेँ चरण-बन्दना

दोस्तकेँ हमर सलाम रहल

अन्जान-सुन्जानपर ध्यान नै देबै

माफ करब सब कहल सुनल

मन लगाबी कतबो एतऽ

जिउ टाङ्गल अछि दूरापर

दिन कटै छी राति अइ भारी

सदखनि जान अस्तुरापर

प्रेमक मलहम फोन बनल अछि

जीबाक माध्यम दू बात अछि

थाकल ठेहिआएल आबी जौँ कखनो

लागै नै केओ साथ अछि

कते कहू प्रवासक वेदना

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नोर आखिसँ टपटप चुबए



कलम पकड़ैत हाथ कँपैए

बस ई विनती नीकसँ रहब

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एक दिन हमहूँ लौट कऽ आएब

जगमग करतै मिथिला राज

सुनि लिअ दू बात हमर

भला करब तँ भला मिलत

बुरा करब तँ बुरा मिलत

ई छै जगत जननीक धरती

कर्मक फल अवश्य मिलत

हे मानव नीक कर्म करू

करै छी किए खिसयालि सन

चोरीक धन नै रहत सब दिन

करै छी किए धधियालि सन

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जाहि पड़त ई जग छोड़ि कऽ

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सुनै छी जानकी मन्दिरमे

गिट्टी बालु गिरबै छी

अपन स्वार्थ पूरा हेतु

जनताकेँ घिसयबै छी

एखनो ज्ञानक ताला खोलू

आबि जाउ नीक पथपर

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पहिचान बनाबी अपन मिथिलाकेँ

इतिहासक पन्नापर चमकैत रही

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चारू दिस समुन्द्रसँ बेरल

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अपन स्वाभिमान बचौने छै

ई अछि मित्र नेपाली हमर

पत्थरमे कएने छथि हरा-भरा

नै घटै कहियो रोटी इनका

परिवार संग रहथि कुशल सदा

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पुन: चमकतै मिथिला राज

जय मैथिल जय मिथिलावासी

करू सब मिलि कऽ जयकार

बन्द हेतै कुशासन सबकेँ

पुन: चमकतै मिथिला राज

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छिछएतै बारी-झारीमे

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पुन: चमकतै मिथिला राज

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हक छिनब जँ पाप थिक तँ

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हेतै गाउँ समाज उद्धार

बन्द हेतै कुशासन सबकेँ

पुन: चमकतै मिथिला राज



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बुधनो छल भैंसीमे

बुधना-मोहना जामुन तोड़लक

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हम कहलियै हमरो दे

ओ कहलक अपने तोड़ि ले

मन हमर बेपिड़ित भेल

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की कहू हमर भैंसी हेरा गेल



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बाबू हुनकर पैघ जिमदार

काका सेहो छल ठिकेदार

हमर बाबू छोट किसान

गुजर करी साँझ बिहान

हमर पढ़ब सपना भेल

ओ पढ़ि लिखि कऽ मास्टर भेल



मन कऽ भाव उठैए जखने

लिखै छी छोट कविता सन

नै भेटत कहियो जीवनमे

ओहन नङ्गौटिया मिता सन

सत्यता

हम मानव छी

एक दिन जन्मलौं संसारमे

माय/ बापक इच्छा संगे एलौं संसारमे

नाना तरहक क्रियाकलाप कएलौं

कोनो नीक काम

कोनो खराब काम

कखनो सामाजिक काम तँ

कतौ अपराधीक काम

मुदा की अपने सभकेँ बुझल अछि?

हमहूँ एक दिन जरूर मरबै



गोरहा-काठीसँ धुह-धुह जरबै

इहलीला हमर समाप्त भऽ जेतै

शरीरक संगे कुकर्म सभ जेतै

कारण हमरा पता अछि-

किए कि,

पृथ्वी नाशवान छै

नाशवान रहतै

सब दिन नै कियो अमर रहलैए

आ नै कियो रहतै

प्रकृतिक यथार्थ/ दुनियाँक सत्यता

ईएह छै आ ईएह रहतै

मृत्यु पश्चात

हमर मृत्यु पश्चात हवा ओहने बहतै

जेहन छलैए पहिने

दुनियाँ ओहने रहतै



जेहन रहै पहिने

सूर्य, चन्द्रमा

पृथ्वी, आकाश

सब अपना अपना ठाम

अपन गतिसँ चलतै

केवल फरक हेतै ओ क्षण

जतऽ हेतै हमर शव

कियो कन्नारोहट करतै

कियो आँचरसँ मुँह पोछतै

सर पटकतै हमर बेटा

दू ठोप कनतै हमर बेटी

हेतै निःसहाय हमर कनियाँ

लगतै कहिया हुनका भेटी

मुदा,

ई सभ एकटा मायाक जाल

एकटा मनक भ्रम

केवल कनिक समय लेल

केवल कनिक दिन लेल वा

केवल कनिक महिना लेल मात्र रहतै

ओ समय-

चलतै जोर-शोरसँ चर्चा हमर

मुँह-मुँहसँ बाट आ डगहर

कियो कहतै हम नीक छलौं

कियो कहतै खराब

कियो देतै उपमा अमृतकेँ

कियो कहतै डकहर शराब

ऐ लोकापवाद संग,

समयकेँ चक्र चलिते रहतै

जिनगी ओ सभ कटिते रहतै

एतै पुन: कोनो नयाँ आयाम

बिसरि जेतै सभ हमर नाम

सबकेँ मनसँ हेरा जाएब हम

सदा-सदा लेल बिसरा जाएब हम

दैवक खेल

सपना हमर सपने रहि गेल

मांगक सेनुर बहिए गेल

आस लागल छल जाहि पियापर

हमरा छोड़ि कऽ चलिए गेल

नैन तकैय मन कनैय

हाथक चूड़ी बाट जोहैय

पएरक पायल झनकि झनकि कऽ

पिया वियोगक गान गबैय

अपन किस्मत समयक खेल

जिनगी जिअब नसीब नै भेल

भरल जवानी रससँ डुबल

दैवो केहन निठुर भऽ गेल

घड़ी देखि-देखि दिन कटै छी

गनि तरेगन होइय भोर

होस ने कखनो सुधि ने कखनो

अछि रातिए कि भेल इजोर

हम अभागल बिधवा बनली

करेजक टुकड़ा लैए गेल

आस लागल छल जाहि पियापर

दुनिया छोड़ि कऽ चलिए गेल

रक्षाबन्धन

भाइ-बहिनक प्रेम भरल छै

लिअ ने एकरा अर्थ अनेक

एक दिन ला सालमे आबए

तैं तँ छै ई पर्व विशेष

थाल सजल छै लड्डू रखल छै

लाल चन्दनसँ माथ रङ्गल छै

हर्ष-खुशीकँ बाढ़ि आबि गेल

हाथमे स्नेहक डोर बन्हल छै

चारू दिस गुंजए गीत

भाए-बहिनक रीत आ प्रीत

माँ अम्बेसँ करैत प्रार्थना

होए भैयाकँ जीते जीत

नीक पथ रोज यौ भैया

बढ़तै हमरो आत्मविश्वास

रक्षा करब देश, समाजक

रखने छी बस ईहे आस

अहाँ हमर आँखिक तारा

छी हम बहिन अहाँक दुलार

शत्रुकँ चङ्गुलसँ करब



सदखनि अपन भूमि उद्धार

बाट जोहब हम ऐ दिनकेँ

रहत जाधरि ठोठमे प्राण

रक्षाबन्धन जगमग करतै

भैया जिअत सालो साल

छठि

मध्य राति सपनामे हम नेपाल गेल छलौं

छठिमे परिवार संगे बड़ खुशी भेल छलौं

ठकुवा भुसबा आरो सब कुछ लऽ गेल छलौं

फटक्काकेँ झोरा मुदा घरही बिसरि गेल छलौं

माय, बाबू बहिन भाइ कनियाँ छलीह साथमे

छोट-छोट बातपर तैयो रुसि गेल छलौं

प्रसाद खाइत काल निन्द खुलल जखने

अपने ओछानपर कतारमे सुतल छलौं

विपनामे होइत सच्चे मजाक करैत साथी

धत् हम तँ बेकारमे सपनामे गेल छलौं

दिवाली



भेटब दोसर दिवालीमे

हम ऐ साल नै आबि सकलौं

मुदा आएब दोसर दिवालीमे

पूजा करब संगे लक्ष्मीकेँ

प्रसाद चढ़ाएब थालीमे

रावण मारि कऽ राम एलाह

तखने भेल दिवालीक शुरूआत

दीप जराएब आरती करब

खुशी बाँटब अछि पैघ बात

अपने झुमू सब केउ झुमताह

खुशी मनाउ परिवारमे

बिसरि सब किछु मन लगाबू

फटक्का छोड़ू दरबारमे

असत्यपर सत्यकेँ पताका

तैं अछि ई पाबनि महान

आगामी दिनमे टुटे अहिना

दुष्ट दलकेँ ई अभिमान

सत्संगत सु-मार्ग देखाबू

माँ सँ बस ईएह प्रार्थना करू

गरीबी भागै समृद्धि आबै

बस ईहे अर्चना करू

अन्तमे हम की कहू अहाँकेँ

ध्यान राखब ऐ पालीमे

हम ऐ साल नै आबि सकलौं

मुदा आएब दोसर दिवालीमे

प्रेमक अकार

की अछि प्रेम की एकर अकार

दिअ सब केउ अपन विचार

करैय सब केउ प्रेमक पूजा

पता नै ककरो के अछि दूजा

प्रेम बिना अन्हार अछि जिनगी

लगबै नारा बुढ़बा-नन्हकी

बच्चो जुअनका ऐमे मातल

सबकेँ आँखिपर पट्टी साटल

कियो कहैय देहसँ प्रेम

कियो कहैय सुरतिसँ

कियो करैय जन्म-धरतीसँ

कियो करैय मूरतिसँ

सब केउ अपन जमबैत अछि

भिन्न-भिन्न रूप बनबैत अछि

हम कहै छी मनमे अछि प्रेम

हम कहै छी आत्मा अछि प्रेम

गाउमे छलौं गाउँ टा छल प्रेम

शहरमे एलौं शहर टा भेल प्रेम

देशमे छलौं सीमित छल प्रेम

विदेशमे एलौं देशटा भेल प्रेम

जौं जौं जाइ छी दूर देशसँ

प्रेमक आयतन बढ़े बिशेषसँ

रखने छी एखनो छातीमे

सचने छी मनक पाथीमे

हमरा नजरिमे उत्तम अछि प्रेम

आ परम विशाल अछि एकर अकार

कि कहब अछि अपने सभकेँ

दिअ सबकेउ अपन विचार

जनकपुरक रेल

जनकपुरक रेलवे स्टेसन

बनल अछि एक बज्र बिशेषण

जीर्ण अवस्थाक मरम्मत जरुरी

सेहो टालल दोसर सेशन।।

नेपालक एक मात्र रेल यातायात

सेहो बनल विश्वासघात



जनकपुरसँ निकलल गाड़ी

पटरी छोड़लक बिचे बाट।।

बौआ पुछलनि माय कहू

ई ट्रेन कहिया धरि चलत?

माए बजलनि सुनु बौआ

कुर्सीक खेल जहिया धरि चलत।।

घिच्चाघिच्च-मिच्चामिच्च छोड़िते

स्वर्ग भऽ जाएत अपन देश

समान विकास सभठाम हएत

नै रहत कोनो उलझन विशेष।।

रेलवे आकि रेलक चार्ट

बड पैघ समस्या छै

निवेदन हमर सम्बन्धितसँ

जल्दी ऐपर ध्यान देबै।।

अस्पतालक हाल

जनकपुरक अञ्चल अस्पताल

बनल अछि एक पैघ सवाल

समयमे जँ नै ध्यान देबै तँ

रुप ईहो लऽ लेत बिकराल ।।



फोहरमैला व्यवस्थापन देखल

ऐ संस्थाक दोसर खराबी

नै भविष्यक परवाह अछि ककरो

करए सभ अपन मनमानी।।

स्वार्थक विष पीने सभ सेवक

नै लागय मन उपकारमे

रोगी ऐ ठाम खूनसँ लतपत

मुदा ओ व्यस्त क्लिनिक संसारमे।।

देशक सर्वोच्च जनशक्ति छी तँ

ऐ बातपर ध्यान धरी

रोगीक लेल भगवान बनब तँ

अपन कर्तव्यक बोध करी।।

आबो,

दु:ख, पीड़ा जनताक बुझब

ईहे मनमे आस अछि

समय-समयमे अस्पतालो टेबब

अटुट जनविश्वास अछि।।



अपन अलग पहिचान बनेबै

अहूँ आबू हमहूँ एबै

अपन अलग पहिचान बनेबै

बड पीने छल खून मुझौसा

तेलचट्टाकेँ तेल चटेबै।।

हेतै वापस भेँट जखने

चमरा खेतमे मुँह डुबेबै

भक-भक सुझतै दुनियाँ तखने

ढौसा बेङ्गक ढौह फुलेबै।।

कुर्सी छिनबै सत्ता छिनबै

दिन-रातिक भात्ता छिनबै

फटर-फटर जे करतै जखने

देहक कपड़ा-लत्ता छिनबै ।।

नै छोड़बै नै क्षमा करबै

हकले चाहे जिबै मरबै

मरि जेबै तँ लेखा लेबै

जिबै तँ गङ्गा स्नान नहेबै।।

यौ भैया यौ बाबू आबू

बन्दूक देखि नै पाछू भागू

चाही जँ मिथिला राज अहाँकेँ

जोड़सँ अपन डेग बढ़ाबू।।

बदलू सरगम बदलू साज

डटि कऽ करु अपन काज

चुमत सफलता कदम अहाँकेँ

गम गम करत मिथिला राज।।

चान्द सुरज अछि साथ अहाँकेँ

धरतीसँ आकास धरि

विश्वासक एकटा किरण पकड़ने

बैसल अन्तिम साँस धरि।।

चलू सभ केउ युद्धमे जेबै

अपन अलग पहिचान बनेबै

चारुदिस फहरेबै झण्डा

छुट्टे मिथिला राज बनेबै ।।



गीत

राति छलै काल्हि धरि

भोर भऽ गेलै

कारी पोतल इतिहास

इजोर भैए गेलै।

बड सतौने छलै

तङ्ग केने छलै

ओहो तनाशाह मरल

सोर भैए गेलै

चलु उठी कनी

आबो जागी कनी

सबठाँ मिथिलाक

झण्डा फहराबी कनी

हम तैयारे छी

अहूँ तैयारे रहू

ओइ छुछुनरकेँ

अहाँ खबरदार कहू

आब भेटतै सभ हक

पहिने खाली छलै

ढेलफोरबाकेँ एतऽ

मनमानी छलै

सब एक जुट भेली

जोर भैए गेलै

राति छलै...........

भोर भैए...

 

मनक भाव

की चूकि भेल हमरासँ जकर

देलौं एहन सजाए अहाँ

छी सब केउ अपने साथ-साथ

पर केलौं किए हमरा जुदा ।।

सपना देखब अपराध छिऐ तँ

एहन प्यास जागल कोना

बिनु परिवार जिनगी टेबब

जीवन एहन काटब कोना ।।

झुठ-फुसिक इल्जाम लागए

ई नारी जीवन केहन

परिवार प्रति अटुट श्रद्धा होइतो

बिताबी हर छन नरक लागे जेहन।।

सुनि, सोचि कनी ध्यान धरी

नै जुदा करु परिवारसँ

छी सदस्य हमहूँ ऐ परिवारक

नै वंचित करु परिवारसँ।।



साम्प्रदायिक दङ्गा

समाजमे गेलौं फूट देखलौं

परिवारमे देखलौं आपसी द्वन्द्व

टोला-टापर स्तब्ध मौनता

नेता सभ करे नारा बुलन्द।

लिखबाक छल हमरा सामाजिक कथा

जनता-जनार्दनक पीर आ व्यथा

खोजैत छलौं कोनो यथार्थ घटना

भेटल ओतऽ लुटपाट घटना।

छोट-छोट बातक बिषय बनौने



राजनीतिकेँ अपन अजेण्डा बनौने

धर्मनिरपेक्ष देशक जनता सभ

साम्प्रदायिक दङ्गाक आह्वान कएने।

काल्हि धरि छलै सलीम चचा

आइ भऽ गेलै तलवारक निशाना

ईद दिवाली एक बुझाइ जेना

लुटै छै आइ सभ ओकरे खजाना।

हमर कलम ओतै ठरा गेल

मन-मस्तिष्क दुनु घबरा गेल

देखी नतीजा नङ्गटे नाचके

बुझु हमर मसि सुखा गेल ।

नै बनल कोनो नीक कविता

नहिये बनल रसगर उपन्यास

मानवता, सामाजिकतापर आँच आएल छै

लगै सब ओतऽ हास-परिहास ।

हमर निवेदन पहिरु अङ्गा

कतेऽ नचै छी नङ्गे -नङ्गा ?

भविष्य अहाँक चौपट भऽ जाएत

तेँ बन्द करु साम्प्रदायिक दङ्गा ।

चेतना

स्वार्थ-स्वार्थसँ भरल संसार

छिनए सबकेँ सब अधिकार

अपन अभिमान बचएबाक हेतु

करए लाखो अत्याचार।।

की कहू दुनियाँक रीत

किछु नै समझमे आबैए

अपन झूठ शान-सौगात ला

मिथ्या दोष लगाबैए।।

मानव भऽ मानवता भुलब

ई केहन अनैतिक बात कहू

नैतिक पतन, अस्तित्वमे दाग लऽ

आब कथीक पश्चताप कहू।।

अपील सुनू, धधकत इनसान

अपनहि जैसन सबके मान

स्वार्थ बिना जँ जिनगी टेबब

निश्चित बनत देश महान ।।



एक एहनो नारी

चाही उनका स्टेण्डर खाना

तीत नै कि मीठ-मीठ दाना

खर्च करऽ मे कनियो कम नै

बस देखब सर्कस सिनेमा॥

भोरे उठि अबै छी जखने

आर्थिक स्रोतक अधारपर

पिछुवारेसँ चुपे निकलल

शोपिंग करऽ बजारपर॥

नयाँ डिजाइनक साड़ी चाही

अभिनेत्री सन गहना यौ

बात हिनकर छनि छुछे करु

कि करियै हम बहिना यै॥

नव युक्तिसँ नव प्रेमी संग

प्रेमक नाटक थिक हिनकर काम

फ़सलनि जे हिनका फेरामे

भऽ गेलाह ऐठाम बदनाम॥



पहिनेक नारी एहि मिथिलाके

सहनशील आ कतेक सुशील छलीह

आजुक नारी भौतिकवादमे

मैथिलानीक गुण बिसरि गेलीह॥

कि हएत हमरा मिथिलाकेँ

नारी जौँ पथ छोड़ि देताह

जीवनके दु रथ होइ छै

बिनु नारी जीवन कोना चलताह॥


विन्देश्वर ठाकुर, पिता:-श्री सूर्यनारायण ठाकुर, माता:-श्रीमती तुलफी देवी, पत्नी:-श्रीमती किरण देवी। गाम:-गा. वि. स. गिद्धा ७ योगियारा, धनुषा नेपाल। हाल:- कतार; शिक्षा:- स्नातक [INTER]; जन्म:-18/4/1991; हाल:-नबोदित साहित्यिक मोबाइल पुस्तकालय कतारक कार्यकारीणी सद्स्य एवम् अन्तरराष्ट्रिय नेपाली साहित्य समाज कतार च्यापटरक साधारण सदस्य।

A Survey of Maithili Literature- Radhakrishna Chaudhary

Preface

The survey was initially prepared for a particular occasion

under the heading “History of Maithili Literature”, sponsored by

the Sahitya Akademi, New Delhi. The man-made destiny willed

otherwise and the mechanism, crowned with utter selfishness and

sectarianism, did not allow the original scheme to materialise. The

original idea was, therefore, changed and the present survey is a modified, revised and uptodate account of the Maithili literature in all its ramifications. I wish Maithili should have a clean slate to start, if it has to prosper in the company of other sister languages of the country. The survey, in its present form, is intended for the common readers. It is an attempt to outline the essence of Maithili. There is no attempt to prove or disprove but rather to present in outline a graduated interpretation of the course of development. In a sense, it is a synthesis of the ideas permeating underneath Maihili language and liteature.

A connected account of all the epochs of Maithili literature, from the earliest times to the present day, has been given in this short survey. Hitherto there is only one book in English language on the History of Maithili literature and that, too, was published, about thirty years back. The edition, now to be brought out by the Sahitya Akademi, is being written by the same author and naturally the Sahitya Akademi version of history will be nothing but old wine in new bottle.

The present survey has been prepared in a purely historical perspective. Though much remains to be done in the field, the present work is just an attempt to draw the attention of the specialists in their respective branches to fill up the gap still awaiting further enquiry and proper research. I have condensed many facts in order to render the volume more fitted for popular reading. It also contains

uncritical list of recent publications in the language to date. I have endeavoured to make it as simple, clear and readable as far as possible and have tried to be accurate and uptodate. Writing for non-specialised readers is like walking on tight rope. One is always afraid of falling into pedantism or triviality. It is for the readers to judge whether I have succeeded in keeping my balance all the way or not.

Marthili is a living language and has a glorious history of its own. Its history is the history of the growth of one of the earliest important languges of northeastern India and which influenced in one way or the other, all the languages of eastern India. The book is likely to interest all the lovers of our languages and if my readers feel that this humble attempt of mine has been worth while I shall deem my labour amply rewarded.

I must express my sincere sense of gratitude to Prof. Upendra Nath Mallik, M. A. (Cal.), of the Department of English, T. N. B. College, Bhagalpur University, for his ungrudging help and coopertion. I have no words to thank Shri Gopiraman Choudhary, Research Fellow, Bihar Research Society, Patna, not only for his help and cooperation in seeing the book through the Press but also for other help. Without his active cooperation at the printing level the work would not have seen the light of the day so early. My sincere thanks are due to Dr. B. K. Verma Manipadma, Pandit Rajeshwar Jha of the Bihar Research Society, and to my wife and



daughter, who shared my worldly anxieties while the work was in progress. I wish to thank all those who gave me their encouragement and help. I crave the indulgence of my readers for all types of shortcomings in this humble work. The very thought that this work will be of some help to all types of readers, will render them more tolerant to its occasional heaviness.

RADHAKRISHNA CHAUDHARY-Bhagalpur-August 15, 1976

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Abbreviations

ABORS : Annals of the Bhandarkar Oriental Research Institute.

JBORS : Journal of the Bihar & Orissa Research Socieiy,

JBRS : Journal of the Bihar Research Society.

MBH : Mahabharat.

MSS : Manuscript.

MM : Mahamahopadhyay.

NIA : New Indian Antiquary.

PPM : Prakritpainglam.

RT : Ragatarangini.

VR : Varnanaratnakara.

CHAPTER—I

Introductory

HISTORICAL AND CULTURAL BACKGROUND

Mithila is bounded on the north by the Himalayas, and on the south, west and east by the Ganges, Gandaka and the Kaushiki respectively. It comprises the districts of Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Terai region in Nepal. It forms the north-eastern part of the State of Bihar. The Mithilamahatmya, describes the boundary of Mithila in the following manner; “Between the

Himalayas and he Ganges, intercepted by fifteen rivers, lies the most holy land known as Tirabhukti; beginning from the Kosi and running up to the Gandaki, its length is declared to be twenty-four yojanas, that is, 192 miles; beginning from the Ganges and extending up to the Himalayan forests, its breadth is sixteen yojanas, that is, 128 miles. There is situated the city of Mithila." The name 'Tirabhukti' appears in the records of the Gupta period (circa 4th centuary A. D.). Tirabhukti is modern Tirhut.

The antiquity of Mithila is proved beyond any shadow of doubt.

The story of the Aryan Colonisation of Mithila is narrated in the Shatapatha Brahmana and the name Mithila or Videha is derived from Videgha Mathava. The word Mithila was derived from "Manth" (to churn) by the author of the Unadisutra. According to the Matsyapfurana, Mithila was also the name of a Sage. Mithi was one of the rulers who is said to have carried out Ashvamedha Yajna and thereby rendered it holy. Mithila was originally the name of the capital of the land, which was known as Videha. Mithila and Videha ultimately came to be synonymous. Mithila figures prominently in the Vedic and epic sources.

Mithila is associated with the name of Janaka Videha and stands apart pre-eminently as the land given to intellectual pursuits and consequently to speculations about the spiritual well-being of man. Janaka gave impetus to philosophical discussions at his court and that formed the kernel round which the Indian culture had grown, developed and ultimately perfected in later years. "The path of duty can be known



from the usages of Mithila"— a passage attributed to Yajnavalkya—is later echoed by Vidyapati in his Purushapariksha, where he says—"the people of Tirabhukti are by nature proud of their merits". It was here in Mithila that Janaka ruled, Yajnavalkya legislated and Gautama meditated.

Mithila was also associated with the leaders of Jainism and Buddhism. We have no definite information about the ancient ruling dynasties after the Janaka dynasty. For sometime it formed a part of the republic of Vaishali and during the Gupta period, it formed a part of the Gupta empire. It appears that it also formed a part of the empire of Harshavardhana. The period following his death is one of political confusion and the real history of Mithila, as an independent unit, begins in 1097 A. D. when the adventurers of the South, the Karnatas, ushered in a new era of splendid glory and achievements. It was under them that Mithila once again became the centre of philosophy, law and literature. The Karnatas were replaced by the Oinwaras in about 1325 A.D., and under that dynasty, Mithila made further progress in literature and philosophy, Vidyapati flourished under the Oinwaras. The Oinwaras were replaced by the Khandawalas in about 1556 A. D.

The contribution of Mithila to the development of a synthetic Indian culture has been immense. Yajnavalkya developed the Madhyanandini branch of Yajurveda (universally know as Shukla and accepted by the whole of northern India)'. The Yajnavalkya smriti came to be duly recognised and formed the bedrock of the Mithila School of Hindu Law.



The contribution of Mithila to Smriti is equally important. Mithila has produced illustrious writers and thinkers and India is justly proud of Mithila's contribution to Nyaya. It was first systematised by Gautama and in the twelfth century A.D., Gangesha gave it a new orientation. In the realm, of philosophy, specially Nyaya and Mimamsa, Udyotakara, Mandana, Prabhakara, Vachaspati. Parthasarthi, Udayanacharya, Murari, Gangesha, Pakshadhara and Shamkara made their valuable contributions, while in the realm of Smriti, Shrikara, Halayudha, Bhavadeva, Shridhara, Aniruddha, Chandeshwara, Ganeshwara, Vachaspati, Vidyapati and others are notable figures. Scholars from different parts of India used to come here for training and proficiency in Neo-Logic or Navya-Nyaya. It was with the permission of his teachers of Mithila that the Bengali scholar Raghunath Shiromani started his famous Navya-Nyaya centre at Nadia. Mithila greatly influenced Bengal in philosophy and poetry. The medieval period of Mithila's history has rightly been described as its golden age.

The literary achievements of Mithila have been second to none. Padmanabha Datta started a new School of Grammar known as 'Supadmavyakarana'. Bhanudatta, author of Rasamanjari, wrote on Rhetorics and Erotics, while Jotirishwara had already made a name by writing Panchasayaka and Rangashekhara. Prithvidhara Acharya wrote a commentary on Mrichchakatika, Bhavadeva on Naishadhacharitam and Govinda Thakur composed Kavyapradipa. Shridharadas brought out a magnificent anthology, known as 'saduktikarnamrita. In the field of lexicon,



Shrikara Acharya's commentary on the Amarakosha is a remarkable achievement of Sanskrit literature.

In the realm of music, Mithila made notable contribution as is evident from the Varnanartnakara of Jyotirishwar. Since the days of Nanyadeva, Mithila has been an important centre of music. Nanyadeva, is credited with having developed popular ragas and is believed to have been the inspirer of the Mithila school of Music which assumed a new form after being influenced by Jayadeva. Harisimhadeva was himself a great patron of music. The Varnanaratnakara gives a detailed account of music, dance, drama and other allied activities of the period. Books on music were written and compiled and Srihastamuktavali of Shubhankara Thakur is considered to be an important contribution in this respect. Lochana's Ragatarangini mentions a number of Ragas and Raginis associated with the Mithila school of music.

Shiva is the most popular deity of Mithila. Vidyapati, who wrote Shaivasarvasvasara, also composed Nacharis and Mahesa vanis in honour of Shiva. The Ain-i-Akbari describes Nachari as one of the peculiarities of Tirhut. The religious impact on Maithili literature is not negligible. Shiva, Shakti and Vishnu have been very popular deities and Mithila has been recognised as one of the important centres of the Tantric cult. The life of the people of Mithila has been under the wholesome influence of Tantrism and that can be gleaned even through the popular folk art, the Aripana. The first verse that is taught to a beginner is indicative of the influence of Shakti and even the script, Mithilakshara, is attributed



to Tantric Yantra. No aspect of human life is free from the deep impact of religion and it is, therefore, natural that the language should have been influenced by such forces.

At a time when Maithili was born, Mithila had a long literary tradition. Sanskrit was the main vehicle of expression and the chief source of learning. Even after the Muslim conquest, when Sanskrit ceased to be a living language in a greater part of India, Mithila continued to cultivate it with all earnestness. The famous writers of Maithili in the early period were equally great in Sanskrit, now the language of a very small coterie. That is why Mathili is, to a great extent, indebted to Sanskrit even in modes, ideas, figures and themes. Sanskrit provided Maithili with a great intellectual and spiritual background. As a repository of knowledge and culture, Sanskrit reigned supreme as medium of religious and secular culture. Priests, philosophers and the Nibandhakaras composed their works in Sanskrit and they were patronised by the royalty and the aristocracy. As the Devabhasha (the language of the Gods), it was held in high esteem since it was the embodiment of the Indian tradition. Writing in Sanskrit was considered to be a qualification and a sign of greatness and hence persons, even well-versed in languages, chose to write in Sanskrit. The process of writing in peoples' language was started by the Jainas and the Buddhists who took to Prakrit arid Pali respectively. No other modern Indian language has followed the lines of Sanskrit so closely as Maithili. The greatest Maithili treatise on Grammer, by Mahavaiyakarana, Dinabandhu Jha, has been written in the Sutra form

and has a long Dhatupatha attached to it in the Paninian manner. Even in the Maithili dramas we frequently come across three languages viz. Sanskrit, Prakrit and Maithili. The earliest drama Parijataharana by Umapati is in all the three languages mentioned above. Mahakavyas, Khandakavyas and Champus are still very popular in Maithili. Even the Vratakathas are based on the epics and the Puranas.

Sanskrit however also proved a hindrance to the growth of Maithili. The reason that made Sir Thomas More in England write his Utopia in Latin in preference to English or Raghunath Shiromani write his Chintamani Didhiti in Sanskrit in preference to Bengali, has similar parallels in Mithila, where, in spite of the growth of Maithili, scholars preferred to wrtite in Sanskrit. Maithili had fairly established itself by then. The scholars stuck to Sanskrit for the natural desire they had to belong to the great tradition Sanskrit embodied. A large mass did not understand Sanskrit but even that was adopted by the scholars who considered Maithili as the Apabhramsa or the fallen language and, therefore, fit only to embody light literature. No scholarly work was, therefore, written in Maithili in the past.

But Maithili literature found room to grow in the gap left by Sanskrit, after Sanskrit had become difficult for the common man. The mass pressure from below was responsible for the growth of all provincial languages in spite of the disfavour shown by the orthodox Panditas. The sources of livelihood were drying up in the orthodox fold and the caste had often to be sacrificed to economic necessity. After the Muslim



conquest, the old royalty and aristocracy, the traditional patrons of conservative faith, had either become extinct or impoverished and they were not in a position to stand in opposition to the rising Muslim power. The impact on language was inevitable as the new masters took to the recognition of the Laukikabhasha. Indigenous cults grew up and helped the growth of peoples' languages which served as the vehicles of the larger section of the populace. The basic unity of the village life was never disturbed in India before the rise of the Britishers. The lower orders had a natural tendency towards unity and uniformity of their communal life. Such unity arose, out of racial oneness, economic interest and communal life of the village. Various popular cults had their beginnings in the middle ages and these factors also helped the growth of Maithili. The village gods and goddesses like Salhesha, Bihula etc., popular ballads like Lorik and a number of cults associated with the local deities and horoes played a very prominent part in integrating the common people at large and also in developing the peoples' language. The patricians' favour to Sanskrit could not stand in the way of the development of the Laukikabhasha (peoples' language).

II

INTRODUCING THE LANGUAGE

There has been an unbroken continuity of Maithili language and literature since its inception in the early medieval period. It is one of the oldest languages of India and its influence on the contemporary languages is immense. The regular contact between Mithila, Nepal,



Assam, Bengal and Orissa in the middle age was responsible for the propagation of this language in different parts and it was natural that there should be a mingling of thought and ideas through the medium of a common vehicle, popularly known as 'Brajabuli' in course of time. The impact of this language was so great that even a poet of the eminence of Rabindranath Tagore was attracted to Mithila compose Bhanusimha Thakurer Padavali in Maithili was the main vehicle of the common culture of the whole of eastern India in those days. In spite of its affinity to sister languages of the Indo-Aryan languages group, however, it stands aloof from all "in following very scrupulously the complex rules regarding the honorific and non-honorific sense as well and about the use of the appropriate personal terminations indicative of the person of both the subject and the object." Many forms in other cognate languages which are otherwise obscure are easily explained when they are referred to some available forms of old and modern Maithili.

Maithili seems to have emerged in the neighbourhood of tentheleventh century A.D. and has passed through successive stages of development known as old, middle and modern (Maithili). The form of old Maithili may be traced to the Charya songs and to Avahatta compositions, which continued up to the days of Vidyapati. There is scope for dialectical variations in those songs and compositions and the local forms and idioms are not few and far between. Borrowing from Sanskrit and other contemporary languages including Arabic and Persian, continued. The old Maithili covers the period from 900



to 1350

A.D., the Middle Maithili from 1350 to 1830 A.D., and the modern Maithili from 1830 onwards. Middle Maithili, a pan-Maithili literary language, was the most developed form of literary languages. In the middle ages, contact with western and eastern provinces grew and there came into use a large number of forms and words from sister languages. Modern Maithili no longer plays a subservient role to Sanskrit and this is an indication of the vitality it has acquired in modern times. Modern Maithili has many idioms, turns and twists of expression which have been undoubtedly introduced by the thought pattern of the English language. Modern Maithili has two distinct literary styles, viz. Shishtabhasha (sadhu-bhasha) (elegant language) and Chalitabhasha (current language).

The affinity of Maithili and Bengali is so very strong that the works in Maithili can easily be claimed to be in Bengali. Maithili agrees with Assamese, Bengali and Oriya in the use of pronouns onouns and their scripts are very much alike. The intimate contact between Mithila and Bengal led to greater intercourse both culturally and linguistically and distinction between the two languages in the early period was hardly perceptible. Similarly Mithila and Assam were culturally bound into close ties and that led to the closer linguistic affinities between the two. Maithili exercised considerable influence on the Assamese. Sankaradeva (c. 1449-1586) employed Maithiliin his plays. Maithili and Oriya, specially in respect of phonology, have got some points of similarity. It agrees with Oriya in stressing long vowels. Oriya does not possess the short vowels



of Maithili.

The literary tradition of Mithila has been very old and the people of Mithila appear to have been well-versed in prosody. The joining of metre with melodies (Ragas and Raginis) is found as early as the eleventh-twelfth century A.D. in Nanyadeva's (c.1097-1147 A.D.) Saraswatihridyalankarahara and in Jayadeva's Gitagovinda. Lochana's song metres are regulated by definite Ragas and Talas. The existence of a large number of commentaries on Prakritapaingalam, written through the centuries in Mithila by various commentators, is indicative of the poetic talents and interest in prosody. K. P. Jayaswal has rightly observed, "Prakrit prosody was a favourite study in Mithila. This is evidenced by the several manuscripts of the Prakritapaingala and the commentaries thereon. It has exercised the greatest influence on poetry in Mithila and other northern vernaculars. It deals with Doha, Totaka, Chappaiya, Kundaliya, Malini and other metres. There is a vast variety of vernacular metres which are now not in use.... The Srutabodha, Chhandamanjari and Vrittaratnakara were popular works of prosody....

Similarly we find Alamkara and Kavyashastra works of Maithil authors from the thirteen-fourteenth century to the sixteenth becoming standard works in Mithila to the exclusion of the text books from other parts of India. There is thus a special Maithil school of poetics and a clear influence of the vernacular composition on it is evident from the fourteenth century A.D. onwards. (Catalogue of Mithila Manuscripts, II; Introduction).

The early and middle Maithili prosody is based on the Prakrit and



Apabhramsa metres. In the Prakrit and Apabhramsa metres, matra (the metrical moments) is a more important factor where as Sanskrit, Varna (or the letter) plays an important part. Lochana has discussed the song metres of Mithila. What needs emphasis here is this that the metre formed an important basis for distinguishing the Desi songs. In the song metres, poets are obliged to follow the ragas and the raginis to which our attention is drawn by Lochana, who has given a list of ninety six ragas, then prevalent in Mithila. Lochana's enunciation of the rules of matras are like those mentioned in the Prakrit and Apabhramsa prosody. The 'Dhruva' is supposed to sum up or introduce the song. It occurs in the beginning and is sung after a Pada. Umapati, Vidyapati, Govindadasa and a host of other poets follow the metres enumerated in Lochana's Ragatarangini. In our times, Chanda Jha revived those metres. Two classes of metres have been adopted by modern Maithili writers, viz.

(i) Matrika metres, represented by the Krishnajanma of Manabodha and

(ii) Varnavrittaka metres have given rise to free verse, blank verse etc. as a result of which the poetic craftsmanship of Maithili has been enriched.

All forms of literature are represented in Maithili. In the field of poetry, Maithili is rich in epics (Mahakavyas) of which there are three different classes, viz.

A. (i) Translations or the adaptations of the original, for example, Achyutanand Datta's Mahabharat and Raghuvansa and Gauri



Shankar Jha’s Meghanadabadha, based on the adaptation of Michael Madhusudan Datta.

(ii) Independent works following the convention of Sanskrit epics, viz. Badrinath Jha’s Ekavaliparinaya; Raghunandan Das’s Subhadraharana, Tantranath Jha’s Kichakabadha.

(iii) Having the characteristics of epics, e. g. Manabodha’s Krishnajanma, Chanda Jha’s Ramayana, Laldasa’s Ramayana.

B. Like the Mahakavyas, the Khandakavyas are equally popular in Maithili. Here also translations and adaptations are seen besides the original ones. Translations and adaptations of Meghaduta, Ritusamhara, Bhartriharinivedakavya, Virahini-Vajrangana and various others are found. Some of the notable original products in the field of Khandakavya are Gangalahari and Ganeshakhanda by Laldasa, Gajagrahoddhar by Gunawantalal Das,Virabalaka by Raghunadnan Das, Satibibhuti by Riddhinath Jha and Naradavivaha by Anupa Mishra.

C. A peculiar type of Sanskrit Kavya, known as Vatahvana Kavya, has been very popular in Maithili. It is supposed to induce the wind to blow at particularly hot hours. Both Chanda Jha and Bhana Jha have followed this.

D. Virudavalis have been composed by Laldasa and Riddhinath Jha.

E. Kobargita has been composed by one of the master artists named Kashikant Mishra ‘Madhup’.

The Maithili Mahakavyas can safely be compared with the Mahakavyas



of any other language. Though Sanskrit poetic styles are followed in compositions like Manabodha's Krishnajanma Chanda Jha's or, Laldasa's Ramayana, we find that they do not strictly adhere to the rules of a Mahakavya. There are, of course, all the characteristics in their works but not on the pattern of Sanskrit. Khandakavyaa are generally long narratives of mythological and legendary heroes and they sometimes include longer poems. Taken together the Mahakavyas and the Khandakavyas constitute the superior class of poetry while others are treated as inferiors. An important class of Khandakavya in Maithili is Sammara (Svayamvara) dealing with the course of events leading to the marriage of religious heroes.

The most important and common type of poetry in Maithili is Tirhuti. It represents the most popular and successful indigenous lyrical expression of Tirhut and is the richest of all classes of Maithili songs. All aspects of love affairs are unfolded therein. They sing of separation as well as of union. The Tirhuti has following classifications.

(i) Batagamni—It portrays the nayika (heroine) in abhisara, that is, when she goes to meet her lover. It is sung out in a peculiar melody of which Vidyapati is the most successful writer.

(ii) Goalari—It depicts the sports and youthful pranks of Krishna in the company of the Gopis of which Nandipati is the most successful writer.

(iii) Rasa—It deals with Krishna's sportive Lilas with Gopis. The most important writer on Rasa in Maithili is Sahebramdas. The



influence of Brajbhasha is perceptible in his writings.

(iv) Mana—It represents a sort of dramatic lyric depicting the annoyance of the beloved (strimana) and the request of the lovers to mend matters and vice-versa (purushmana). Umapati is the best writer of Mana.

Other important forms of Maithili poetry are represented by Samadauni, Lagni, Chaitabara, Malara, Yoga, Uchiti, Sohara, Choumasa and devotional songs like Nachari, Maheshvani, Gosaunikagita and Vishnupada.

(i) Samadauni: On the occasion of the Navaratri, it is sung to bid adieu to Goddess Durga. It is sung to bid farewell to one's daughter when she is going to her husband's house after marriage,

All important functions end with the singing of this song, popularly known as Bidai song. Gananath Jha and Vindhyanath Jha have made important contributions in this field.

(ii) Lagni: It is sung by village women folk in the early hours of morning while grinding grains. The classical type of Lagni embodies four to five stanzas, Gananath Jha has used it as a medium of fine poetry.

(iii) Chaitabara ; It represents a class of folk poetry and conveys emotions of love in the month of Chaitra (March-April). It is also known as Chaiti.

(iv) Malara : It is a seasonal song, sung generally in the dry and rainy seasons, having a distinct Raga.



(v) Yoga : It is sung to bind the bridegroom and the bride, even loverbeloved, by divine incantations.

(vi) Uchiti : It is sung to convey the courtesy of the host to the distinguished visitor. The Yoga and Uchiti are the two peculiar classes of Maithili songs. These two songs have both literary and folk types. The Yoga goes back to the days of Vidyapati.

Sohara, Barahmasa and Choumasa are the familiar types of all vernacular poetry and are found in almost all the languages of Bihar. Sohara represents the state of separation during the course of twelve months; Choumasa- during the course of four months. These two classes have both literary and folk types. In Mithila, the ordinary people have to eke out their livelihood with great difficulty and as such long separation from the near and dear ones is a common feature. These songs are the products of such separation and various poets, now unknown, composed or contributed to the development of these songs.

Nachari : It indicates songs representing direct prayer to Shiva. Maheshvani is a song about Shiva. Nachari and Maheshvani are often confused and kept in common parlance but the difference between the two is real and marked. Nachari refers to the ecstatic dance of Shiva whereas Maheshvani is sung in praise of Shiva and is addressed to Manain (Menka, mother of Gouri). It represents the life of Shiva and more specially his marriage. Vidyapati, Lalkavi, Kanharamdas, Chanda Jha and others have composed some of the best Nacharis and Maheshvanis.

The Gosaunikagita is sung in praise of Shakti and the people have been

composing such songs since the days of Vidyapati.

The Maithili folk literature is equally important from the literary point of view. The chief characteristics of Maithili folk literature are simplicity, freshness and the charm of its genre. At rare moments of intuitive experience, it is at its best and is able to have direct vision into the life of things. The story of the married life of Shiva, the love episodes of Krishna, the story of Bihula, Puranic legends and Gods, other romantic love stories of a like nature, riddle poetry, didactive and educative lore form the basis of folk literature in Mithila. Verses dispensing with the practical wisdom are found in Dakavachanamrita. Jyotirishwar is well known for his erotic composition. Maithili folk literature has long romantic tales in verse or in popular-ballads. Lorika, Bihula, Salhesa, Dinabhadri, Satikumari, Naika-Banjara and many others are some of the finest specimens of Maithili folk literature. A full and critical estimate of the Maithili folk lore is yet a desideratum.

It is in the field of lyrics that Maithili has made the most notable contribution in the history of modern Indo-Aryan literature. Most lyrics are meant to be sung. The tradition of lyric was set by the early Charyapadas and elaborated and perfected by Jayadeva and Umapati. The lyrics suited to mood and emotion with wide and unlimited range. The chief sources of inspiration are the events and experiences of everyday life. Needless to say that Sanskrit poetics and erotic conventions provide eternal background to its colour and imagery. Maithili lyrics are mainly distinguished by their melodies. Bhanita is the most common

 

feature of the Maithili lyric and some of the Bhanitas contain the name of the patron whom the poet wishes to oblige or compliment. Dr. Sukumar Sen says— “The insertion of the poet’s name appears to have been practised in the old and medieval periods throughout the length and breadth of upper India. It seems to have been a development of the practice of the earlier Sanskrit poets to insert in the poem or stanza the name of the metre in which it is written” (History of Brajabuli Literature). Coming into contact with the main trends of English literature and the English lyrical forms, sonnets, odes and literary ballads, Maithili writers began to use them in their own language. Blank verse came to be recognised as one of the forms of poetry and Muktakakavya has acquired a great popularity and prominence in modern times. Sitaram Jha may be regarded as the pioneer of this school and a host of modern writers have followed him.

The tradition of prose in Maithili is the earliest in the whole of eastern Indian languages and its best example is found in the Varnanaratnakara of Jyotirishwar. His influence is seen on the writings of the later authors of Nepal and Bengal. It is regrettable that the tradition of finished prose could not be carried on longer. In the medieval period, there are two types of prose—dramatic and documentary. There is a lot of difference between the old and the new Maithili prose. The modern prose is marked by new tendencies of nationalism, democracy, socialism and other problems of modern life. The prose writers of today are able to take a synthetic view of life and their concept of the country’s problems is wellmarked



and defined. The documentary prose of the middle period, though often verbose and beyond the comprehension of common mass, lacked aesthetic qualities and was not of a very high order. The middle Maithili was dominated mainly by the lyrics and the prose, in modern sense of the term, is really a modern creation.

In the field of drama, Maithili's contribution is unique. It influenced the dramatic tradition of Assam, Bengal and Nepal, for a considerable period. Sanskrit and Prakrit dominated the scene of Maithili drama. In most of the earlier dramas, speeches are in Sanskrit and Prakrit and Maithili or Sanskrit verses intersperse the play. Sometimes they are translated into Maithili or the songs are purely in Maithili. These songs sometime contain the translation of the meaning of the preceding Sanskrit verses. We have such an example in Umapati's Parijataharana. The above characteristics represent the regular Maithili drama. "Irregular" Maithili dramas contain Maithili songs and verses alone in the body of the play and this type is represented by Ratnapani's Ushaharana. The irregular Maithili dramas of Assam differed much from the regular Maithili drama in its use of prose and it made a definite departure from the division of Rupakas of the Sanskrit dramaturgy. Modern Maithili drama is having a new path altogether and the influence of English is clearly perceptible here. In Nepal, the Maithili drama had its influence over the form and stage with profuse Maithili songs. The Kirtaniya drama of Maithili is a class by itself.

III



PERIODS OF MAITHILI LITERATURE

Broadly speaking, we may divide the entire Maithili literature into three main periods :

(i) Early Maithili Literature (C. 900-1350 A.D.)

This period marks the development of the language, its earlier stage of development, growth of literary tradition in the from of ballads, songs, Dohas ete. The actual literary phase begins from the first quarter of the fourteenth century A. D. when we come across the writings of Jyotirishwar, Umapati, Shankaradatta (a Karna Kayastha) and they are immediately followed by a host of writers. During this period, Maithili dominated the literary scene of the whole of eastern India and its extensive use over a vast region marks the replacement of the Apabhramsa by the vernacular. The period saw the growth and development of a variety of literary styles both in prose and poetry and is marked by the sweet lyrics of Umapati and the devotional song of Shankaradatta.

(ii) Middle Maithili Literature (C. 1350-1830 A.D.)

The period marked the flowering of the language into perfect literary forms and styles and is dominated by such stalwarts as Vidyapati, Govindadas, Vishnupuri, Kamsanarayan, Mahesh Thakur, Karn Jayanand, Kanharamadas, Nandipati, Lalkavi, Manabodha, Sahebramadas, Buddhilal, Ratnapani, and a host of others. The period also witnessed the development of Maithili drama and the expansion of Maithili outside the frontiers of Tirhut. The language became more



refined in its own homeland and it acquired a prominent place in its areas of adoption. In Assam and Bengal, Maithili songs and dramas influenced the thought process and were twisted to suit their own literary forms. In Mithila and Nepal, Maithili maintained its purity throughout the whole period. The period witnessed the growth and development of Brajabuli literature where Maithili predominates both in texture and form.

(iii) Modern Maithili Literature (from 1830 to date)

The change brought about in the cultural setup by the establishment of the British Rule in India marked the beginning of a new era in the history of modern Maithili literature. The modern period has assumed a great importance in all forms of development. The modern period may be said to have begun with Harshanath. Chand Jha, Laldas, Raghunandandas and others came forward with deeper insight into the tangled web of literary forms and styles. Literary prose is the most important achievement of this period. In recent years, all literary techniques, obtaining in the contemporary literatures of the country, have been successfully employed by the Maithili writers. The lack of recognition so far retarded its growth to a great extent.

IV

THE MAIN DIALECTICAL VARIATIONS OF MODERN MAITHILI

At present, there are the following main noticeable dialectical variations of Maithili. According to Grierson, pure Maithili is spoken in the north of Darbhanga and Saharsa and in the western part of Purnea.

It is also spoken with some amount of purity in South Darbhanga, northern portion of Monghyr and western portion of Saharsa. Standard Maithili with its greatest purity and without any corruption is yet spoken in northern Madbubani. Southern standard is spoken in south Darbhanga, north Monghyr and portions of Saharsa. We get eastern standard Maithili in Purnea where in the extreme eastern portion it is injected with Bengali. The standard Western Maithili is spoken in the districts of Muzaffarpur and north-eastern part of Champaran. On the western side, it is infected with Bhojapuri, The mussalmans of Tirhut, specially of Darbhanga, Saharsa and Purnea, speak a dialect known as Jolahiboli (Jolahi dialect), which, though a form of corrupt Maithili, is infected with Persian, Arabic and Urdu words. The Chika-Chiki dialect of the south of the Ganges, specially of the districts of Bhagalpur, Monghyr and Santhal Parganas is descended from Maithili. It is the result of a well-marked dialect from its frequent use of the-syllable "Chhika", which is the base on which the conjugation of the verb substantive is conjugated.

Thus apart from the four standard types, Chika-Chiki, Jolahi, Khotta and Goalari are the prominent dialects of Maithili and literary compositions in these dialects are now coming out. The Chika-Chiki belt has assumed the new name Angika and the western dialect is being boosted as Vajjika in recent years. Maithili is spoken with a refined sense of literary taste in the Terai area of Nepal. Maithili,that way, has acquired the international status. Literary compositions in Maithili are coming



up in the Terai area of Nepal.

The important dialectical variations of Maithili are as follows:

(i) The Standard Maithili — North Darbhanga District

(ii) The Southern Standard — South Darbhanga, East

Muzaffarpur,North Monghyr

Saharsa and West Purnea.

(iii) The Eastern Standard — East Purnea, Maldah and

Dinajpur (also known as

Khotta).

(iv) The Chika-Chiki — South Bhagalpur, North

Santhal Parganas, South

Monghyr.

(v) The Western Standard — West Muzaffarpur and East

Champaran.

(vi) Jolahi — Weavers of Tirhut.

(vii) The Central Colloquial — Darbhanga, Saharsa, Nepal

Terai. There is a difference

between the language of the

Shrotriyas and the lower

castes.

CHAPTER—II

Evolution of the

Language and Script

As one of the important Aryan languages of India, Maithili is current today

among a vast mass of people with a long literary tradition. The antiquity of the language is evident from the fact that it is traced to the early compositions of the Charyapadas. Behind the pre-eminence of Maithili was the great scholarly tradition of Sanskrit learning in Mithila, where the old veterans in the past did not neglect the study of their mother-tongue. The unbrokencontinuity of the language is a proof of this fact. The classical writers in the middle ages seem to have been well acquainted with Sanskrit, Avahatta, Prakrit, Maithili and even Arabic and Persian.

A scientific research into the origin and development of Maithili is yet a desideratum. Enquiry on modern lines of research into the languages began as early as the second half of the 18th century A.D. As early as 1771 A.D., we find Tourtiana (Tirhutiya) mentioned in the Alphabetum Brahmanicum (Vide-Amaduzzi's preface to Beligat-ti's Alphabetum Brahmanicum). Colebrooke used the word Mithilee or Mythili (for Maithili) in 1801 A.D. (Vide Essays, I-73. p. 26) and since then researches into the history of the origin and development of the language have been going on. The missionaries of Serampore refer to this language in the memoirs of their society. They also called it Mithilee or Mythili and used some of its form for comparison with some of the Aryan languages in the sixth memoir in 1816. The earliest reference to Tirhutiya language, in sources other than Maithili, is in the Ain-i-Akbari (Jarret's translation-Vol. III. 253), where it is recognised as a distinct language.

Vidyapati calls it "desilabayana" or country language or Avahatta.



The language of the Kirtilata represents the Maithili Apabhramsa of the fourteenth century A.D. "Desilabayana" indicates that the language represents the speech of the time, particularly of the cultured classes. The word Avahatta seems to be a derivative from Apabhrasta, a synonym of Apabhramsa. Sripati in his commentary on the Prakritpaingalam says, "Apabhrasta is said to be slightly different from Prakrit. Some scholars identify local dialects with Apabhramsa. Whatever be their indebtedness to Sanskrit or Prakrit in matters of inflexional rules, only that language is to be taken as Apabhramsa where that is laukika (or popular)." Lochana says, "Even among the country songs, on account of their being of a good country, first of all, several examples of modes of songs of Mithila, composed by the poet, Vidyapati, in Maithili Apabhramsa language are given." The Ain-i-Akbari mentions the Nachari songs of Mithila.

Attempts at the chronological history of the language have been made by Chanda Jha, Raghunandan Das, Bholalal Das, Ramanath Jha, Surendra Jha 'Suman', Kulanand Das 'Nandan, Jivanath Jha, Chetanath Jha, Shyam Narain Singh, the Datta brothers, Narendranath Das, Mm. Dr. Umesh Mishra, Dr. Jayakant Mishra, Govinda Jha, Bholanath Jha and others. Dr. Subhadra Jha's "Formation of the Maithili Language" is a monumental work and a major contribution in the field of linguistic knowledge. Dr. J. K. Mishra has published the history of the Maithili language and literature in two volumes. The writer of these lines has also contributed in his own way in bringing out the peculiarities of pre-Vidyapati Maithili and a number of other contributions relating to the



literature of Mithila in the background of historical perspective.

Though there is a difference of opinion regarding the origin and development of Maithili, it is accepted by all that it belongs to the eastern branch of the Aryan language. It appears to have descended from a form of Prakrit or middle Indo-Aryan, a descendant of Sanskrit or the old Indo-Aryan. The linguistic data of the Ashokan edicts confirm our belief that liberal emperor chose a language that was spoken and understood by the people at large. The peculiarities of the eastern languages, as found in the Satapatha Brahmana, continued and became more marked in the later period. Ashokan edicts give us at least four varieties, viz. northwestern, south-western, east-central and eastern. The Chandasastra of Pingala which deals with the metre of classical Sanskrit seems to have been compiled in the third century B. C. at the court of Pataliputra for Rajasekhar makes the author a member of the learned metropolitan assembly, while according to Divyavadana he was appointed by Bindusara as teacher to Ashoka. The Buddhist literature, during this period, must have been compiled in its homeland in between second century B.C. and second century A.D. Though Sanskrit continued as the literary language, Prakrit was also getting popular. The epigraphic tradition established by Ashoka continued for several centuries in the whole of eastern India, though changes in language and contents could be noticed. The Ashokan varieties continued to hold the field till they underwent a change and developed into several Indo-Aryan languages. The Prakrit, out of which grew all the eastern languages, had its distinguishing



regional characteristics and was subject to the change of time.

During the Gupta period, Prakrit was ousted by Sanskrit in inscriptions and even the Buddhist scholars began to use more and more Sanskrit. The successors of Ashvaghosh adopted all the characteristics of the Kavya style. The logicians and philosophers followed suit and the Sanskritisation of the Buddhist texts ended in the adoption of pure

classical Sanskrit. It became the court language while Prakrit remained the spoken language of the masses. In the dramas, both Sanskrit and Prakrit were used and Kalidasa's dramas are the best examples of such mixture. People in the upper strata of society used Sanskrit; while female and inferior characters used Prakrit. Prakrit, being the spoken language of the people, differed from place to place. Both Bhasa and Kalidasa used Maharashtri form of Prakrit as the medium for erotic lyric. The Prakrit-Prakash of Vararuchi deals with the Maharashtri Prakrit. The second form was Sauraseni and the third form was Ardhamagadhi of the Jain canonical works. The latest stage in their evolution, before they gave birth to the Bhashas, was the Apabhramsa. The eastern branch of the Aryan language give rise to Magadhi Prakrit, the parent of all eastern languages. Magadhi Prakrit is said to have developed in about third or fourth century A. D. It is difficult to construct a proper history of the earliest form.

Magadhi was the spoken form of Magadha out of which developed the Magahi and Maithili languages of Bihar. The main characteristics of

Magadhi Prakrit are the interchange or abolition of case-endings, the tendency to corrupt 'r' into 'l' the substitution of palatal s for the dental and cerebral 's', the substitution of dental 'n' for the cerebral n, of the palatal 'j' for semivowel 'y', and of the labial 'b' for the semi-vowel 'y'

These characteristics are mostly found in Maithili. By the time when the edicts of Ashoka were inscribed, the change of 'r' to 'h' seems to have been completely established. At the time of Hiuentsang (circa-7th Century A. D).), the Magadhi Prakrit Apabhramsa was possibly representing the transitional stage before the final emergence of Maithili. According to K. L. Barua, the Kamrupa dialect was originally a variety of eastern Maithili and it was, no doubt, the spoken Aryan language throughout the kingdom which then included the whole of Assam valley and whole of North Bengal with the addition of the district of Purnea. The language of the Buddhist Dohas is described as belonging to the mixed Maithili—Kamrupi language (Vide-Early History of Kamrupa, p. 318).

The period between 800 and 1200 A. D. saw the emergence of the eastern new Indo-Aryan languages, commonly known as Magadhan languages, from the local variety of Prakrit Apabhramsa, the latest phase of middle Indo-Aryan. A simple and colloquial form of it, called Avahatta or Apabhrasta, was the direct ancestor of the new Indo-Aryan languages. The Prakrit languages, current in different regions of India between 500 B. C. and 500 A. D., were based on the middle Indo-Aryan regional dialects. It should be noted here that all the characteristics of the Magadhi Prakrit of old grammarians are not found in the eastern dialects of

Ashokan times though they are seen in text of the Ramgarh cave hill inscription. The later records reveal to us a mass of information about the literary forms of Apabhramsa-Avahatta. It has local forms in the different regions of the country and those forms gave rise to a number of eastern dialects in the early period. Mahavir and Buddha delivered their sermons in the eastern languages and the old strata of the Jaina and Buddhist literatures contain the earliest specimen. The secular use of language came mainly from the east as will be evident from the Prakritpainglam, a comprehensive work on Prakrit and Apabhramsa-Avahatta poetry. Besides being the repository of early lyric poetry, it also contains eulogies of kings and heroes and herein are mentioned Chandeshwara and Haribrahma of Mithila. The difficulty was that the scholars, then, did not think it elegant enough to use the spoken language as literary language. The Folk poetry must have existed in profusion and much of the material might have been incorporated into the lyrics and ritualistic poems of subsequent centuries. The social life of the people was dominated almost entirely by rituals and religious functions and the annual festivals of a number of Gods and Goddesses provided occasions for the contribution of poets and musicians. This was the social set up in which the vernacular literature was born from religious tradition and folk-lore. There were good historical-cum-romantic poems and narratives, existing in early Apabhramsa-Avahatta and in folk-lore too, a very good instance is the story of Lorika, which has assumed epic status. Jyotirishwar mentions Lorika. Mithila, being pre-eminently an

agricultural area, produced two eminent persons like Daka and Ghagha and their writings belong to the earliest stage of Maithili, though their language has gone on changing from generation to generation. J. Christian published a good collection of the sayings of Daka in the Bihar Proverbs in 1891. He belonged to the Ahir community of Mithila. Lorika ballad was very popular in the age of Jyotirishwar and the story was known even to the Sufi thinkers of the early fourteenth century A. D. as is evident from the Chandayana of Mulla Daud. Chandayana has since been edited and published by Dr. Parmeshwari Lal Gupta.

The languages of eastern India show common features and peculiarities. Due to the accoustic similarity, '1' and 'r' became very much confused. The presence of such a confusion is suggested by early Maithili writings. In several places, where it is found in early Maithili 'r' is present in modern Maithili. 'R' 'L', 'R' is found in Sarvananda, Kirtilata and in the Nepal Mss of Vidyapati. The Newari orthography for Maithili also suggest that 'L' and 'R' were not well-defined accoustic distinction and both of them were close to 'L'. Consequently both were interchanging. 'L' was confused with 'R' Which began to be used for it in the spoken language of Mithila at an early period, at least after the time of Sarvananda. Maithili words have been used by the early philosophical writers of Mithila by way of illustration. Vachaspati Mishra in his Bhamati had used a Maithili word 'Hadi'. Sarvananda, in his commentary on Amarakosha, uses about four hundred Maithili words. The use of vernacular in such an important commentary as early as the eleventh



century A.D. has rightly attracted the attention of the linguists like S.K. Chatterji, Sukumar Sen, N. P. Chakravarti, Subhadra Jha and others. Important writers of Mithila like Chandeshwara, Rucipati, Jagaddhara, Vachaspati II and others have frequently used Maithili words in their Sanskrit works. Vachaspati II in his Tattvachintamani and Vidyapati in his Danavakyavali have profusely used typical Maithili words of daily use. The direct vernacular names of places and persons are found in the early Panji records.

In about 900 A. D., Maithili came to be distinguished as an independent language from Magadhi-Prakrit and that may be taken as its starting point. It is one of the oldest languages that saw the light on the disruption of the Prakrit. From Sarvanand, it is evident that Maithili had become an independent speech distinct from the Apabhramsa. The monumental classic of Jyotirishwar marks the culmination of a style which must have been cultivated for centuries before its maturity, The Prakritpainglam supplies us with some of the pure Maithili words and an examination of the language of the verses shows that there is nothing in them that may prevent them from being called Maithili of an early period. The language of the Charyapadas, Sarvananda, Prakritpainglam, Kirtilata and Kirtipataka, represents Maithili of the oldest period in as much as it preserves some of the Apabhramsa characteristics. All these works display the genesis of the language. From Jyotirishwar to Manabodha, the language represents a form of independence and vitality. Manabodha, who is on the border line, has frequently used auxiliaries which are very



prominent in modern Maithili, marked by a very complex conjugation of verbs. Vidyapati in his Purushapariksha has also used Maithili words. He was not very scrupulous or accurate in the forms he used and he did not hesitate to use in Sanskrit the forms which he used in Maithili. This could have been possible only if Maithili at that time was a distinct language of which Vidyapati was conscious. In his songs, we find a studied preference for Tadbhava words to pure Tatsama words.

The preponderance of Prakrit words, called Tadbhava, form the vacabulary of Maithili as of all other modern Indian languages, though Tatsama words are not altogether absent. It is the Tadbhava words more than Tatsama that bring out the linguistic peculiarity of a region. A language goes on developing peculiar form of the original words as it moves away from the parental language in time and space. The change of 'L' in Sanskrit into 'R' in Tadbhava is a characteristic morphological feature of the old north-eastern, commonly known as Magadhi-Prakrit from which sprang the eastern languages. In inflexion, Maithili has its own individuality. In grammatical form, too, Maithili has an independent system. In case of conjugation, "Maithili stands aloof from all in following very scrupulously the complex rules regarding the honorific and nonhonorific sense as well as about the use of the approximate personal terminations indicative of the person of both the subject and the object" (Grierson, Maithili Grammar, p. 2). On account of its close proximity to Bhojpuri in the west and Bengali in the east, its sound system has been affected and that has led some scholars to suggest that it has descended

from the Ardhamagadhi and not Magadhi (Journal of the Bihar Research Society, XLIII, pp. 61-62). But the sources at our disposal enable us to assert that Maithili grew out of Magadhi-Prakrit. Borrowings continue in a growing language and, if at all, there are both Magadhi and Ardhamagadhi forms in Maithili, there is nothing unusual about it. The deviation of Maithili from Magadhi in regard to 'Y' can be understood if the existence of an intermediate sound between 'Y' and 'J' is recognised; The influence of Sukla-Yajurveda in Mithila had led to the double pronounciation of 'Y' ('Y' and 'J'). In the 'Desaja' (vernacular) words; the peculiarities of Maithili are more pronounced.

Prior to the advent of the vernacular languages, Apabhramsa Avahatta was a literary language, and with some local variations here and there, it was practically the common language from Gujrat to Bengal. The form of that Apabhramsa was known as Laukika or popular. The full fledged literary form of this language/can be gleaned through the Prakritpainglam, compiled somewhere in eastern India and commented upon in Mithila, which may be reckoned as a good collection of some of the finest lyrics. Some of its lyrics can be hardly distinguished from Maithili. Jayadeva made the last attempt at the resurrection of Sanskrit through his musical lyrics into the strong frame of Sanskrit poetry. The rhythm and rhyme of his lyrics belong to the Apabhramsa poetry. He exerted great influence on the lyrical tradition of Mithila. Avahatta was being cultivated in Mithila for a pretty long time and the tradition of historical poetry had not gone out of fashion. One of the earliest and the best compositions in



Avahatta is the Kirtilata of Vidyapati recording the exploits of his patron Kirtisimha. The earliest available specimen of rimed prose in pure Maithili is Jyotirishwar's varnanaratnakara: It presents to us the earliest and the longest specimen of the early new Indo-Aryan prose. The fact that the work is written in a vernacular speech, with Tadbhava or Prakrit forms renders its importance all the more greater as affording us a sure evidence of having become a part of the daily life of the people. In the fourteenth century A. D. Maithili had a finished poetic diction based on Avahatta tradition with a good mixture of the native dialect. The lyrics of Umapati (c. 14th century A. D.) show this diction in twenty one Maithili songs of his drama, Parijataharana These songs are the unique achievements of the new Indo-Aryan language and may be taken as the finished products of a long literary tradition. Vidyapati, superseded all his predecessors in matters of thought, imagery, diction, finish and varieties of style. Maithili style and diction crossed the frontier and spread into the neighbouring country of Nepal in the north and in the sister provinces of Assam, Bengal and Orissa, where the lyric poets avidly cultivated the diction of Maithili poets. It goes to the credit of Maithili diction to retain "the measured rhythm of the moraic metre and the pithy picturesqueness of the old and the middle Indo-Aryan ornamental and amorous verse and turn it into a poetic language. The tradition of rimed and stuccato prose had already been set by Jyotirishwar to be used as hand-book by story tellers.... Brajabuli had as its basis the tradition of the Avahatta poetry and the diction of Umapati and Vidyapati" (Sukumar



Sen).

Maithili emerged out of Magadhi, the parent of Assamese,. Bengali and Oriya. Linguist like Taraporewala and Grierson suggest the emergence of Maithili from Magadhi and S. K. Chatterji and Umesh Mishra believe it to have descended from central Magahi. Judged from all points of view, phonetic, infexional, conjugation and syntax, Maithili appears to have descended from Magadhi. Maithili has special verbal forms with affixed and infexed pronouns and an elaborate system of honorific and other verb forms with reference to the object. It is the direct descendant of the old forms of the speech of Magadhi-Prakrit and has much in common with them in its infexional system. There is internal evidence about the origin of Maithili in Lochana's RT. The Apabhramsa Avahatta (Desilabayana) of Vidyapati is the representative of Maithili and could be distinguished from classical Sanskrit or Prakrit. It is very closely related to Bangali, Oriya and Assamese and it has certain Magadhan traits still present in it. Maithili is one of the important dialects of the Indic group of the Indo-European language. The development of the Indo-Aryan language may be explained as follows :

(i) Old Indo-Aryan — (i) Spoken; (ii) Literary (Vedic and Classical Sanskrit), and (iii) mixed Sanskrit.

(ii) Middle Indo-Aryan — evolved out of the old spoken Indo-Aryan in three stages: (i) Primary middle Indo-Aryan recorded in Ashokan and early inscription and Pali, (ii) Secondary Middle Indo-Aryan or Prakrit, represented by Marathi, Sauraseni,

Paisachi, Ardham aigadhi and Magadhia, and

(iii) New Indo-Aryan —evolved out of Apabhramsa and is represented by modern Indo-Aryan speeches like Assamese, Bengali, Oriya, Maithili, Avadhi, Bhojpuri Gujrati, Kashmiri, Hindi, Marathi, Nepali, Punjabi, Rajasthani, Sindhi and others.

Though evolving out of Magadhi, Maithili agrees with Bhojpuri and other neighbouring languages on several points on which it differs from Bengali, for example, in pronounciation of sounds in general and in declension of stems in particular. In points of morphology, it has some affinity with Avadhi and on this score, it differs from Bengali, Assamese and Oriya and that entitled it to be treated as an independent form of speech. Dr. Subhadra Jha says, “This claim is further supported by the presence in it of certain elements which are wanting in all other NIA language. This is the case specially in conjugation.........it is really an independent language and cannot be included either in Hindi or Bengali as one of the dialects of either of these, and that on the basis of lexicography only”.

II

The Script

The Maithili script, Mithilakshara or Tirhuta as it is popularly known, is of a great antiquity.. The Lalitavistara mentions the Vaidehi script. Brahmi is considered to be the mother of all Indian scripts. The Maithili script is derived from an eastern alphabet of a variety of the Gupta script. The development of eastern variety has not been clearly shown in Buhler’s



chart. The proto-Maithili forms were evolved long before the development of the Nagari form which had very little influerice on the development Maithili script. The eastern variety is distinct from the days of the Kushanas and the Guptas. Dr. A. F. R. Hoernle observed that during the Gupta period, the northern class of alphabets was divided into two great sections which may be distinguished as western and eastern sections. Early in the latter half of the seventh century A. D., we find a marked change in the north-eastern alphabet and the inscriptions of Adityasena exhibit this change for the first time and hence forward the eastern variety develops by itself and becomes the Maithili script—a script which ultimately comes into use in Assam, Bengal and Nepal. Some Scholars call it Gaudiya script. This aspect is visible from the inscriptions of the later Gupta kings and of the Pala kings whose inscriptions from north Bihar show the earlier traits of the Maithili script. Epigraphic materials from Vaishali, a copperplate inscription discovered recently from Katra (Muzaffarpur), the Imadpur image inscriptions of the time of Mahipala I and the Naulagarh and Bangaon inscriptions of Vigrahapala III testify to the peculiarities of the early Maithili script. The script of the Andhratharhi Inscription of Shridhara Das is Maithili and an inscription in Maithili character of the time of Akbar has recently been discovered from the Godda Subdivision of the district of Santhal Pargana. The development of Maithili script can be studied from the handwriting of Vidyapati and from the Maithili MSS, preserved in different museums, ranging from the thirteenth to the nineteenth century



A. D. The Maithili script of the fifteenth century A. D. can be examined from the two silver coins of Bhairavasimhadeva of the Oinwara dynasty and from the Kandaha and Bhagirathpur inscriptions.

There was a common script throughout the whole of north-eastern India. Manuscripts in Maithili character have been noticed in Tibet by the late Mahapandit Rahul Sankrityayana. To most of the Bengali Pandits, who read Sanskrit at Mithila or elesewhere, this script was known as Tirute or Tirhuta. There was hardly any difference between the old Bengali and Maithili alphabets. The similarity of the Maithili and the Bengali script has led some scholars to describe the former as a copy of the latter. The European scholars of the nineteenth century A. D. described it as the OJHA script, though the form Tirhuta was known to them in 1771. The name Tirhuta is derived from Tirabhukti, by which name Mithila was known in the Gupta period. The earliest recorded epigraphic evidence of the script is to be found in the Mandar Hill Stone inscriptions of Adityasena (c. 7th century A. D.), now fixed in the Baidyanath temple, Deoghar. The next stage of the development of script can be gleaned throgh the terracotta plaque inscription of the La. Sam 67 (in possession of the writer of these lines)—discovered from Begusarai (Vide R.K. Chaudhary, Inscription of Bihar, p. 133). The development of the Maithili script can be studied with the help of the following inscriptions discovered in Mithila, viz. Shrinagar inscription, Andhratharhi inscription, Asi-Matiahi inscription of Vardhamana of the Vilva-pancha dynasty, Khojpur Durga image inscription, Tilkeshwara temple inscription, Kandaha inscription

of Narasimhadeva; Bhagirathpur inscription, Barantpur inscription of Sarva-Simhadeva, Bideshwara and Madhuravanishwar temple inscriptions and various others. They refer to the various forms of Maithili script through the ages. The MSS of Baudha Gan 0 Doha, the Kurrukullasawana (noticed by Rahul Sankrityayana in Tibet), the Vishnupurana the copy of the Karnaparva dated La. Sam 327 (1447 A.D.), the Bhagwata in the handwriting of Vidyapati, the Gitagovinda of Karana Ratipati Bhagat and the judgement, written by Sachal Mishra in the 18th century A. D. are the living specimens of the Maithili script. Thousands of palm-leaf MSS give evidence of the fact that the script was extensively used not only in Mithila but in other parts as well.

At this stage, it is not possible to state categorically as to how the Mithilakshara or Tirhuta script came into being. The script has certain peculiarities of its own which mark its individuality. Originating from the same source, both Bengali and Oriya have comparatively changed but that is not the case with Maithili, though there is a marked difference between the old and the new ‘R’. The Mithilakshara begins with ‘Anji’ and all auspicious work or writing in Mithila begins with this particular sign. ‘Anji’ is also prevalent in the Assamese. It is belived to be the sign of Kundalini, a serpent shaped divinity that pervades every letter and regulates its pronounciation. ‘Anji’ is the symbol of the Tantric Kundalini indicating creative energy. The Trikona, Chatuskona, Vritta and Bindu of the Mithilakshara represent the Tantric Yantra. It has peculiar forms for most of its compound letters. Short and long matras are distinguished.

The alphabet is popularly known as Kakahara. It has a descriptive form for each form of letter and had special descriptive epithets to distinguish letters which are similarly pronounced. The letters end in Urdhvagati (in upward strokes). The ornamental style of Maithili writing was archaic.

In Mithila, a child begins to read and write with a set formulae "Siddhirastu" (let there be success). We have a reference to this particular word in the Dohakosha of Sarhapada. The couplet is as follows:

"Let there be success – the formulae was my first lesson, but
by feeding only on gruel I forgot the alphabet. Now I have learnt
only a single letter; but I know not its name, O, my dear".

The script had its beginning in the early years of the Christian era and living epigraphic specimen in the Vaishali region show a marked difference from its western variety of the Brahmi. From the sixth to the twelfth century A. D., it appears that there was almost a common script throughout eastern India, out of which the various scripts of eastern India have developed. The script, current from Varanasi to Assam in those days, was probably the eastern variety of Kutila.Some call it proto-Bengali or proto-Nagri though in recent times the theory of Gaudiya script is gaining currency. Dr. S. K. Chatterji believes that the alphabets of both Maithili and Bengali have developed out of the common script of eastern India in the post-Gupta period. The Tibetan traveller, Dharmaswami, who visited Mithila in the first half of the thirteenth century A. D. and was honoured by the Karnata King, Ramasimhadeva, has mentioned the use of Vaivarta script. This was the proto-Maithili script then current



in Mithila. It is evident from the inscriptions of Kanaka-bhanga (JB0RS, II, pp. 355 ff) that upto the fifteenth century A.D. early Oriya and Maithili Scripts were very much similar. Acharya Parmananda Shastri has written an account of the origin of the Maithili script in a number of articles in the various issues of Mithila Mihira (Patna) and Pandit Rajeshwar Jha has published a detailed and exhaustive account of the origin and development of Maithili Script (Mithilaksaraka Udbhava 0 Vikasa,Patna, 1971). Though there are grounds for difference of opinion regarding the theories propounded by him and to which attention has been drawn by Dr. S. K. Chatterjee in his letter (in an explicit manner), the fact remains that the book is the only authoritative published material on the development of Maithili script (incorporating all the latest researches). Some of his findings are far-fetched and in most cases unacceptable. Three alphabets, Maithili, Kaithi and Devanagari, are in use in modern times for writing Maithili. The use of Mithilakshara is now limited to the Maithil Brahmanas and Karana Kayasthas who use this script on all ceremonial and religious occasions. After independence, the Kaithi script has been replaced by the Devanagari character. The use of Maithili script is becoming more and more restricted as a large number of writers have begun to use Devanagari script for all purposes. Like Gujrati and Marathi, the Maithili writers have opted out for the common Devanagari script. A movement for the revival of the old script is, no doubt, there but there is hardly any chance of replacing Devanagari script by Mithilakshara, which is getting obsolete day by day.



CHAPTER—III

Forms of Early Maithili Poetry

LINGUISTIC PECULIARITIES

The language which Hiuentsang found spoken in the region of Tirhut was probably the Apabhramsa of the Magadhi Prakrit representing the transitional stage before the final emergence of Maithili. The oldest available work in Maithili are the songs of the Buddhist saints, believed to be composed in Prakrit-Apabhramsa and equally claimed as their own by the scholars of Bengali. Assamese, Oriya and Hindi. Dr. S. K. Chatterji explains the non-Bengali elements in the Charya songs as deriving from the language of the scribes who were either Maithilas or Nepalesei. The pronominal adjectival forms like Kaisana, taisana are well known in Maithili of different periods and the genitive in ka found in the Charya songs characterises the language of Mithila. Third person forms in tu of these songs are common in Vidyapati and the abundance of verbal forms in U in the VR leaves no doubt as to their being in pure Maithili. Third person verbal forms in thi are indigenous in Maithili and the other verbal forms too are equally known in the early Maithili. Some of the earliest forms of the early Maithili poetry are still found current and at least one form, in somewhat changed form, is still current in Maithili, and that is, “the woman fears a crow during the day time but goes to Kamrupa at night”. The Charya songs are believed to have represented a proto-Maithili dialect of the Chika-Chiki area and was in Maithili character of the north-eastern variety.

The verbal forms derived from the past participle form of old transitive verbs, agree in gender with accusative in the Charyas in several cases and this was also the case in early Maithil (cf. Chary-37-Tuti-geli). Most of the words of the Charya songs (Kaisan-Kehana; Taisana-Tehana) are yet current in Maithili. The adverbial forms of the song are profusely used in the VR and Vidyapati. They represent the midway between the standard Maithili and Bengali of the old period with some common features of the Magadhan speech. As a matter of fact they are as remote from modern Maithili as Langland's Piers Plowman is from modern English. Any pride in the poems could be justified only if their interpretation was found to hinge on words now current in any particular region and nowhere else or by direct circumstantial evidence of history and geography. There are hundreds of words in these poems which are universally current in modern Maithili and that is why they are claimed

to be the parent stock of Maithili. They are only the beginning of a genre of religious poetry that has been adopted by the successive poets of Mithila. The Charya songs are believed to be the earliest specimen of Maithili. They are in matravritta (based on the matra or weight of the syllable) metre. It means the various modes in which the songs are meant to be sung. They are designed to provide hints for the esoteric practice of the Sahajiya cult. Highly symbolical and mystical jargons are used, the meaning of which is not very clear. It has to be borne in mind here that, till the ninth century A. D., the languages of the eastern provinces

had not developed any feature distinct enough to be clearly distinguished from one another. That is the reason why the earliest records of fortyseven padas, discovered by the late Mm. H. P. Shastri, have been equally claimed by all the linguistic groups of eastern India. These manuscripts are in original Maithili script and the language shows features common to Maithili speech. The joinning of metre with melodies (Ragas and Raginis) is found in the Charyapadas. The absence of Payar (fourteen syllables) in these songs, a peculiarity of the Bengali or eastern Magadhi metre, is an important proof of the fact that these songs are in Maithili. The Buddhist saints and teachers, belonging to the universities of Nalanda Vikramshila, composed these songs in Magadhi-Prakrit, the predecessor of Maithili. The language of the Charya song is generally believed to represent the stage when Maithili had just emerged from the Magadhi-Apabhramsa. These songs were meant to be sung and they were also translated into Tibetan.

Rahul Sankrityayana, K.P. Jayaswal, Umesh Mishra, Narendra Nath Das, Prof. Sahidulla and others including the writer of these lines have tried to show that the Charyagitis are the oldest specimen of Maithili. Shivanandan Thakur has critically examined the linguistic peculiarities of these songs and has arrived at the same conclusion. Most of the composers were the inhabitants of Bihar and they extended over a period of about four hundred years, that is, from the eighth to the twelfth century A. D. The earliest composition is by Sarahapada and the latest by Dhendapa. The VR refers to the Siddhacharyas. They represented an



amalgam of Trantricism and Saivism. It is in Maithili that the cultural atmosphere of the Siddhacharya Padas has been faithfully reflected and preserved. These Padas are as near to the spoken language of the people as possible since their aim was to preach to the masses. The preponderance of Tadbhava is a further proof of their being close to Maithili. The rhymes of the Siddha poets appear to have influenced later Maithili poets. The Dohas are mostly in Apabhramsa and the .Charyagitas are in vernacular. The Dohakosha betrays great affinity with, the language of the VR, Kirtilata, Kirtipataka and Padavali of Vidyapati. The dominant position of the dental sibilant, the use of Ain as instrumental singular suffix; the use of Chandrabindu in a post position; the use of—Ka as a genitive suffix; the use of–hi or even -e for locative etc., are some of the common features besides the use of a number of typical Maithili words and idioms. These songs betray some lingering traces of Avahatta. Some of the composers also wrote in Avahatta. The stress on the penultimate syllable ; or on the last long vowels, as used in the Charyapadas, is met with in the VR and in the Padavali of Vidyapati. Several important features of morphology are found in them and in the early Maithili writings.

The colour and imagery of the Charyapadas also give them a Maithili colour.

The Charya poems constitute an important link in the history of Maithili literature between the Sanskrit Udbhata poetry and the Apabhramsa vernacular Pada writing. It is surprising that neither the character of the old Magadhi Prakrit disclosed by the Dohas could be

noticed, nor could it be perceived that the language of the Dohas differed very much from that of the songs. That one Doha differs from the other in the matter of language and the song as well differ from one another in respect of language can be noticed even by a superficial reader having some knowledge of Prakrit. Even when the language ceased to be the spoken it had become a fashion to compose doctrinal songs in the old time language. Consequently when the Abdhutas flocked together somewhere in upper India and composed their songs, they used many provincial words of their respective provinces while attempting to compose their songs in the then half-forgotten old Prakrit. That is why the archaic Prakrit forms are in the company of words of various provinces, though the main structure of the songs is in Prakrit. On the basis of the above observations and facts, it can be said that the Charyagiti is the earliest specimen of literary Maithili productions and it represented the proto-vernacular stage of Apabhramsa. It shows some features that are distinctly laukika (popular).

The literary Apabhramsa-Avahatta became the starting point of the new Indo-Aryan languages of eastern India. The Tantric Buddhists used Apabhramsa-Avahatta in their popular sermons addressed to the neophytes and the laity and some of them are preserved in the Dohakosha of Sarahapa, Tillo and Kanha. Vernacular was also the medium of the mystic or the Charya songs of Lui, Kanha, Sarahapa, Dhamma, Bhusuku, Shanti, Jaganandi, Kukkuri, Darika, Tanti, Nara and others. All of them flourished between the tenth and thirteenth century A. D. and they hailed



from different parts of India and were attached to various monasteries. It seems that much of the folk-poetry were incorporated into these lyrics and ritualistic poems. These vernacular poems grew out of tradition and folklore and in its earliest phases, it represented people's culture as opposed to the elegant style of Sanskrit. In no other literature, do we get such a faithful recording of the cultural atmosphere and tradition of these Siddhas as in the VR. Gorakhanatha seems to have been influenced by

these Siddhas and their rhymes appear to have influenced Vidyapati and the poets of the Brajabuli literature of Assam and Bengal. The floating mass of popular poetry in PPm is nothing but a continuation of that tradition and a representation of the Maithili Avahatta in which Vidyapati also composed. The example of the Charya lyric songs and Jayadeva vitalised the tradition of lyric in Mithila and by the time of Jyotirishwar Maithili had acquired prestige as a fit vehicle of expression of the highest emotions.

II

Nature, Form and Contents of Early Maithili Poetry

The earliest of the mystic poets, Sarhapa, belonged to the eighth century A. D. and the latest, Dhendhanapa, belonged to the twelfth century A. D. All of them belonged to the Sahajayana School, so called from the fact that it supplied an easy method for attaining the summunbonum. It was borrowed not only from the Mahayana Buddhism but also from the amalgam of the Tantric cults and Saivite practices. Even



Matsyendranatha and Gorakhanatha have been claimed as its teacher. These singers made invaluable contribution towards the development of early Maithili poetry whose tradition of unbroken continuity is an amazing factor in the history of Indian literature. The mainspring of literary exuberance continued shifting from place to place and came to be handled by more experienced persons in the years that followed. Though not strictly literary compositions in the accepted sense of the term, these songs were written for a limited audience. These poets do not seem to have been so much interested in the form and diction of the songs as in their content. They always carried double meaning and that is why this is known as Sandhyabhasha or the code language. Pandit Vidusekhar Shastri has pointed out that it should be corrected as Sandhyabhasha meaning “intentional speech” and not the “twilight of language” as maintained by Dr. Haraprasad Shastri. These songs really followed a traditional pattern in their inner meaning but outwardly they have a real literary flavour. These outward meaning guards the inner sense since the inner meaning recorded the mystic practice, experience and emotion of the master in his process of self realisation. These songs represented a definite school of philosophy. By their very nature, the Charya songs are obscure and their obscurity is further complicated by the corrupt text. The subject matter is mystical centering round the esoteric and erotic doctrines. The Dohakosha, though not so mystical, are abtruse enough. According to the Charya singers, the human body and mind form a microcosm of which the outside is only its replica or

macrocosm. By controlling one's own body functions and liquidating volitions, one could attain the blissful state of complete neutrality (or Sahaja) and thereby become truly immortal. In one of his songs, Kanha says.

"In the state of neutrality the soul is merged into the void.
So be not sorrowful at the dissolution of the elements that make up an individual entity... .so long as they remain ignorant, men cannot acquire the true perspective just as the fat existing in milk cannot be detected. In this existence, non-one really comes in or goes out".
—Charyagiti Padavali, 42.

Superstitious beliefs and derogatory practices were sapping vital foundations of the society and initiative of the people. The gulf between the upper and the lower classes was widening. As a result of the Muslim invasion, the social and the cultural set up was shattered and the self complacency of the ruling classes and priest-hood got a stunning blow. Out of this emerged a new phase of life which witnessed the flowering of the vernacular languages all over the country. The tradition set by the earlier Sidhas continued and seems to have been kept alive by the later cults. In the centuries preceding the Muslim conquest of Mithila, these songs supply us with a good deal of information about the life and condition of the common people. That glimpse of the social set up is gleaned through these songs. Secret thoughts and experiences are given in technical words of their own with a view to hide the real meaning.



They employed imageries and allegories taken from the lowly life. The events of daily life, sorrows and happiness of the common folk, popular occupations and the ordinary rut of people figure in these songs thereby representing the truth then obtaining in the contemporary society. When the learned people were sceptical about the world and other things and were too busy with their contemplation in finding out true meaning of things supernatural, these Charya singers were giving out truth in their Sandhyabhasha. Purely didactic and philosophical songs are not unknown. A vulgar side of the contemporary life is found in one of the songs of Kanha.

"......How strange, O Doma Girl, is your coquetry? Men of class are kept aside while a mendicant occupies the central seat.... you are Chandala woman really, and there is no unchaste woman smarter than you, a Doma Girl". (Ibid, 18)

Riddles were not unknown to these composers who have vigorously employed the old tradition of riddle verse. In one of the songs ascribed to Dhendhana, it is said:

"My hutment stands in a populated area without any neighbours. Not a grain of rice is in the boiling pot but the lovers are always knocking at the door.... bullock has calved while the cow remains barren" (Ibid, 33)

Lui, the earliest of the charya poets, gives an interesting account of his philosophical ideas in the following lines:



"It is neither being nor non-being.......the reality is elusive, it pervades the three essences but its identity is inscrutable........What can I say and to whom can I make an authoritative statement, when like the reflection of the moon on a sheet of water, it is neither real nor unreal." (Ibid, 29).

The Vajragiti (song of the bolt) is usually in the Avahatta language. Representing the secret rituals of the Tantric worship, these songs continued poet's signatures and the melodies therein were also indicated. Heruka, the deity of the bolt, is invoked by his beloved Yogini. The songs are put in the form of a passionate appeal by a girl in love trying to awaken her sleeping mate. That way, these songs represent the earliest love lyrics in proto-vernacular. Dr. P. C. Bagchi in his edition of the Dohakosha has quoted the following verse from the Hevajratantra,

"Arise, O Compassionate master and look at my help-lessness.

In the union of Great Ecstacy there is honey of love. Seek it, thou of the nature of the Void. Without thee I have not. Do thou arise, O Hevajra. Dispel the stupor of the Void. Let the desire of the Savara girl be fulfilled. O master of love's sport why dost thou, after inviting guests, remaining inactive?

I am a Chandala woman, and not a clever one. Without thee, I donot find my way. Break through the magic spell. I know they heart. I am Doma girl, downhearted. Donot discard compassion."

Some of mystic songs are also composed in similar archaic dialects like the Vajra songs. They came to be known as Dohas on account of their

being didactive and directive couplets. Though called Doha most of them are in Chaupai metre. Saraha is the oldest among the Doha poets. The Dohaas are not devoid of charm and humour. They do echo the idea and expression of the Charya songs. Saraha in his Dohakosha, says;
"Siddhirastu (Let there be success) was my first lesson, but by feeding only on gruel, I forgot the alphabet".
The authors of Dohakosha did not use the code language since that was not fit for expression in the Dohas. Saraha says:
...nothing is kept hidden .... I am not playing false
.....The sport of love that is manifest between the lotus and the bolt; who is there in the three worlds that is not enthralled ? Who is there that does not feel gratified.?" (Ibid).
The Natha Cult: The Natha cult kept the tradition going. It was an esoteric Yoga cult based on austere self negation and complete control over emotional functions. In its original form, it was atheistic like early Buddhism but it came under the influence of Saivite asceticism and Tantric Yoga. Jalandhari, Kanha and others are regarded as Gurus (preceptors) of this cult. Gorakhanatha does not occur in the Buddhist and non-Buddhist Tantric tradition. It is Jyotirishwar who for the first time mentions Gorakhanatha in his VR in the list of sixtyfour spiritual masters or the Siddhas. On the basis of this evidence, we can arrive at the conclusion that the school of Gora-khanatha had its ultimate beginning among the people living in the Himalayan foothold in the neighbourhood of Mithila. While his historicity is yet unknown, Minanatha is known to



us from the Buddhist sources and the VR. In his commentary on the Charya songs, Munidatta has quoted a verse ascribed to Minanatha. The earliest known work of the Goraksha Mina story is a short musical play by Vidyapati, known as Gorakshavijayanataka, written in Sanskrit and Maithili published recently from Allahabad. On the basis of these solid evidences, it may be asserted with some amount of certainty that the cult originated in the eastern provinces somewhere in the neighbourhood of Mithila and that also after the disappearance of the Siddha or the Charya singers. Jyotirishwar and Vidyapati have faithfully recorded the historical tradition of Mithila and their account about the Natha cult cannot be rejected outright. The VR list, supplemented by the story of Vidyapati, is to be reckoned with in this regard. They might have utilized the contemporary sources in this regard now lost to us. The historicity of Jyotirishwar and Vidyapati stands confirmed and hence we can place reliance on Vidyapati's 'Gorakshavijayanataka' as one of the earliest sources for the study of the Natha cult.

The Charya songs represent not only the mystic practices of the Buddhists but also some of the non Buddhist yogis and the Tantrists. It may be mentioned here that in Mithila, Tantricism was followed not only by the Buddhists but also by the Vaishnavas and the Shaivas. In two anonymous songs of the collection, Saivite Tantricism is echoed describing the fatal amours of Savara and the same is also echoed in the songs of Kanha which reveal his love for a Doma lady. Mystic cults, based as they are on esoteric practices, are common to both Tantricism and



Yoga. But a distinction has got to be made between the two. In Tantric practices, austerity is not essential and companionship of woman is not forbidden whereas the Yoga enjoins extreme austerities and celibacy. Viewed in this light, the songs of Lui, Saraha, Bhusuku, Darika, Mahinda, Ajadeva and Kamali represent the thought and practices of Yoga rather than those of the Tantricism. Buddhist terms and expressions are, of

course, there in those songs. The Charya singers appear to have mostly belonged to the Sahajiya cult, prevalent in the whole of eastern India in those days. There are references to Nirvana, Mara, Sunya, Bodhi, Tathata, etc. in those songs. Kankana of the list of the Siddhas appears to have been quoted by Shridhara Das in his Saduktikarnamrita, wherein two of his Sanskrit verses have been collected. They exercised great influence on the later poets of Mithila and the neighbouring regions.

Through these songs, the Siddha directly appealed to the masses. They vehemently criticised the caste-distinctions, meaningless superstions and worship of deities with pompous rituals. They drew around them a large number of followers from the lower orders of the society. The profusion of imagery from cowherd's life is an indication of the fact that they were loved and respected by them. Their outright denunciation of the showy theism and criticism of the caste-ridden society gave them popular stature. Through their writings they brought to the fore the real conditions of the ordinary people. They seem to have represented a definite school of thought. These poems throw light on



the popular beliefs and faith and symbolise the external undercurrent of the Buddhist Philosophy.

CHAPTER—IV

Triumph of Maithili Speech

INTRODUCTION

The emergence of Mithila as a distinct political unit in the last decade of the eleventh century A. D. brought in its train a chain of cultural renaissance. Five hundred years of the rule of the Karnatas (G. 1097-1325 A. D.) and the Oinwaras (1325-1530 A. D) present a panorama of growth in all departments of life and literature. The most distinctive aspects of the period were the geographical and racial unity of the country, stabilisation of the political institutions, organisation of the social, economic and religious systems and the rise of cultural nationalism. The intellectual and artistic expression of the period may be known alone from the production of enormous manuscripts. The distinctive features of the age are the growth of prose and emergence of scientific curiosity in the field of Sanskrit literature. The whole period may be described as marking the apex of the cultural renaissance in the domain of art and letters. The pattern of music and dancing, introduced in the reign of Nanyadeva and perfected in the time of Harisimhadeva, and successive glory in the field of literary achievements was due to the final blossoming of the petals, now unfolding in different directions.

The tradition of lyrics, set into action by the early Charya singers and Jayadeva, continued unabated as evidenced by Lochana. All these had



the cumulative effect on the literary tradition of the age and that vitalised the speech that was already gaining ground. Maithili language developed into a full fledged literary language with a finished and chaste poetic diction. Even the eminent Sanskrit writers and philosophers had begun to use vernacular terms in their writings.

The conscious development of literature came into the wake of its progress as a language. By and large, the Maithili literature aimed at high classical standards and it progressed in forms and elasticity by the end of the thirteenth century A. D., which witnessed the flowering of the language at the hands of competent masters. The period from the thirteenth century onwards marked the triumph of the Maithili speech both in the arena of prose and poetry and since then it went on making strides after strides with all round success. Maithili writers and scholars henceforward made considerable efforts to develop this language and literature with definite aim and conscious efforts. The language was now capable of expressing fine shades of thought and feeling with the aid of simple forms. It had come into its own. With the triumph of Maithili speech, the Maithila poets not only retained the measured rhythm of the moraic metre and pithy picturesqueness of the old and the middle Indo-Aryan ornamental and amorous verse but turned it into a poetic language of eminence.

II

THE PANJI

According to Grierson, the Panji is a book giving particulars

 

concerning the Kings, Brahmanas and the Karana Kayasthas of Mithila and much useful information can be gathered from it. The Panji is one of the most extraordinary series of records in existence. It is composed of immense number of palm-leaf manuscripts. It forms a piece of the Maithili literature from the first quarter of the fourteenth century A.D. onwards and is available. It is believed that Harisimhadeva, the last great ruler of the Karnata dynasty, introduced the Panji for all castes in Mithila but these records are punctiliously preserved even to this day only by the Brahmanas and the Karana Kayasthas. Those who operate or are considered experienced to handle these valuable records are known as Panjikaras (Keeper of the Panjis). A palm-leaf MS of the Karana Kayasthas is under study and is expected to throw some light on the contemporary history.

A critical study of these records is yet a desideratum. It is one of the most important developments in Maithili literature in its earlier period. At a time when the standard racy country words were developed, the compilation of Panji seems to have played a very prominent part in the development of Maithili language. The Panjis, compiled under royal orders, constitute the glorious chapter of the Maithili literature. Grierson called it a great achievement of the Maithilas. Though modelled after Sanskrit, it could not do away with the flambuoyant expressions and profusion of compounds. The main aim of the Panji was to preserve the useful knowledge about all the families existing in Mithila. They are expressed in exact, logical, relevant and concise manner. The language

is dignified and graceful. They are factual records and have been put in a language which is ordinarily free from sentimental rhetoric. The following passage may be cited as an example :

"(Panichobha)....daughter's son of Bhagiratha. Raghu's sons Gangadhara, Somadhara. His excellency Chandradhara, Narayana and Haradatta living in the hut covered with leaves, were the daughter's sons of Udayasimha, living in the hut covered with leaves, of the Oyini family.

.... .The son of Udayasimha leaving in a leaf hut, was the prince Pratapasimha, daughter's son of Pushpabhattaka Supana of the Harisimhapur-Nikuti family, and the daughter's daughter's son of Mahadeva of the Garh-Bishphi family... ....Gondhi's sons were Kuladhara and Rajadhara, daughter's sons of Bhoge of the Supatani Gangauli family. Bhoge, the son of Dabe was the daughter's son of the court-scholar Vidyapati of the Garh Bishphi family...."

(Quoted from Subhadra Jha's—'The Songs of Vidyapati'

—pp. 16-17)

The Panjis were created to guard against the possibility of marrying a girl who may not be marriageable according to the Shastras. The Panji, in accordance with Shastras, prohibits the marriage with the girls of the following kinds : (i) Sagotra—descended from the same sage from the father's side, (ii) Sapindas—within seventh direct descent either from the maternal or paternal side, (iii) in any case, related by being upto the seventh from the father's side and upto the fifth from the mother's side



in descent, (iv) Issue of grandfathers, both maternal and paternal, and (v) daughter of the brother of the step mother. Before any Maithila Brahmana boy or Karana Kayastha could be married the permission of the Panji-kara must be obtained. This permission is knawn by the name of Asvajanapatra.

III

JYOTIRISHWAR THAKUR

Jyotirishwar is well known figure in the history of Mithila and his reputation in Sanskrit literature is second to none in the medieval period. He belonged to a reputed family of established scholarship. He was the son of Dhireshwara and grandson of Rameshwara. Jyotirishwar, himself, was a great Vedic scholar and philosopher, a high court official under the last great ruler of the Karnata dynasty, Harisimhadeva. He belonged to the Palli family. He was well-versed in many languages and was an expert musician. We learn from the VR that the system of Panji had come to stay in Mithila. The modern researches into the Panji has proved beyond any shadow of doubt that he was in no way related to Vidyapati. His work may be placed in the first quarter of the fourteenth century A. D. when the frequency of contact with the Muslims had fairly increased as we find a large number of Arabic and Persian words in the VR. Maithili language had, of course, been influenced by the beautiful forms of classical Sanskrit since the early Maithili writers were past masters in Sanskrit. His famous works on erotics, viz. Rangasekhara and Panchasayaka are in Sanskrit. He was not a simple Vedic priest whose mouth had



frequently to taste the Soma juice; and he was not a pedantic litterateur either. His Panchasayaka shows that he was a keen student of ars moris also.

He is known to us for his famous Maithili work Varnanaratnakara (abbreviated VR), the oldest specimen of Maithili prose. According to Mm. Haraprasad Shastri, no Bengali or Maithili Mss of that age has yet been discovered. The VR originally contained 77 Folios but seventeen of these are now missing; e. g, folio one to nine, and folio 11, 12, 14, 15, 17, 19, 26 and 27. Certain things seem to have been left out and that is evident after the seventh Kallola, When we find a conglomeration of a large number of topics. The normal life of the Mithila seems to have been a peaceful and happy one and the frequent Muslim incursions into the territory did not seriously affect the daily life of the people. The vernacular was not neglected by the scholars of Mithila since we find the Bengali scholars returning to their native land not only with the knowledge of Smriti and Nyaya but also with the Maithili lyric songs which had by then naturalised itself in Nepal, Assam and Orissa.

Jyotirishwar is credited with having headed the tradition of Maithili lyrics later perfected by Umapati, Shanfcaradatta, Vidyapati and others. A gloss over the works of Jyotirishwar, Umapati, Shankaradatta and of a host of others will convince of the fact that this was an age of the triumph of Maithili speech. From now onwards, begins the connected history of Maithili language and literature.

The VR is a collection of the cliches, readymade materials to be



utilised in an artistic composition. It may be described as a hand-book of poetic figures and lexicon of connected topics and objects. In those days, the obligation to follow the accepted convention was "imposed upon the writer by the rules of rhetoric. It has a variety of topics and is encyclopaedic in character. The noises and sounds of the city through playing of all kinds of musical instruments, singing of ballads and songs connected with Lorika, and the shouts of the people, and all kinds of seemly and unseemly acts which would come to one's own sight in a city with its motley crowd are mentioned in the VR. Many of the vernacular terms probably still exist with slightly altered form and meaning. They can only be expected to have sought refuge with the pure Maithili idiom of the lower castes unaffected by Sanskrit or Hindi. Many of the vernacular terms of the VR remain obscure even to this day. In this un-questionably a book of poetic canventions, the author had undoubtedly to go in for considerable amount of personal research in making lists of vernacular terms.

There are seven Kallolas or chapters in the VR. Kallola one deals with the description of the city (nagaravarnana). Kallola two begins with the description of a hero (nayakavarnana) and then follows the description of a heroine (nayikavarnana). Kallola three gives an accounts of the royal court (sthanavarnana). In this connection, we get an account of the delicacies of medieval Mithila. Kallola four gives the description of seasons (rituvarnana). In this Kallola we get an account of sixty four Kalas or arts and all types of erotic terms and postures. His sense of the grotesque



and the humour is well illustrated in the description of Kutitanivarnana, the description of an old woman acting as a go-between in the loveintrigues. A pimp must be about a hundred years old, with wrinkles all over the body, her hair as white as conchshell, her head high), her body without flesh, her cheeks all shrunken, her teeth all fallen. Kallola five gives an account of the march of conquest of a King (Prayanaka-varnana) and the description of the forests under this head reminds one of the Rigvedic hymns to Aranyani, the spirit of the forest. Beauties of a garden are narrated in a poetic manner. Kallola six opens with the description of a Bhata but concerns itself with the gentle art of poetry. Music, dancing and singing are described in all their details. Kallola seven begins with a description of the cemetery (smasanavarnana). Under this Kallola, we get a description of the eightyfour Siddhas and various other details; of the various avataras (incarnation) of the epics and the Puranas, Agamas, Smritis etc. We further get a list of seventytwo Rajput clans and of countries like Khurasan and Gandhara.

Under these Kallolas, there is a description of wide variety of subjects though it is not possible to go through the entire lists here. Under Kallola three we have a description of the morning, noon, evening and then of darkness, moon and sky. In Kallola four, there is a description of sixteen great gifts, eighteen kinds of gems,, thirty-two kinds of semi-precious stones, various kinds of clothes, tents, etc. In Kallola five there is a description of elephants of eighty kinds, horses of twentyfour breeds, hunting dogs of ten breeds etc., In Kallola six, there is a description of

 

wrestling match, of the various kinds of dances and dancing movements and graces and a list of twentyseven kinds of lutes. Besides these descriptions, there is an account of ships and river craft, an enumeration of ceremonies connected with marriage, twelve kinds of sons, eight kinds of nayikas, of the vanikas etc. The description of the vanikas is interesting as it gives a list of articles sold by them. Then there is a description of thieves, an elaborate account of the surroundings of a fort, an account of a physician, account of boat and ships and so on.

It is a compendium of life and culture in medieval India in general and Mithila in particular. Judging even from the date of copying of the MSS (1507 A.D.), it is fairly old for a work in modern Indo-Aryan speech. The work, as it is, reminds us of the Manasollasa and Aini Akbari. In his introduction to the VR Dr. S. K. Chatterji has rightly observed—"The all embracing scope of the work is a noteworthy thing and we are exceedingly thankful to the scholar and the poet, who had the happy idea in his mind of preparing a book for the guidance of poets and narrators in varnacular. Jyotirishwar Thakur must have been a man with a whole-some all round interest in life... .His catholic observation... .did not consider any aspect of life with which he had to come into contact as too low or beneath his notice. He takes us through the city, and gives us a little glimpses into the ugliness that was in medieval Indian city... he tells us what knaves and beggars we meet, what low and vulgar fellows congregate and shout and jostle and move in dirt and filth; and he gives us also romantic description of nobles, heroes and the beautiful heroines,

perfect in their personal charms and accomplishments. He shows us round the court, and tells us who is who in the throng.... He is a poet by instinct....and the quiet dignity of his sweet Maithili tongue gives him an additional charm. His sketches have the stamp of poetic genius.... the light of a broad intellectual sympathy shines through everything.. . .He had a fine sense of humour... .He gives us an epitome of the life in a Hindu court in the early part of the fourteenth century A. D.....He did not neglect the life of the countryside.... The Kaleidoscopic view of life in north-eastern India of the fourteenth century A. D. as represented in the VR affords a valuable commentary on the epigraphic and other literary records of the contemporary and earlier periods... .All this goes to make the work a document of first rate importance in the study of culture in early and mid-medieval times in northern India."

From the linguistic and literary point of view, the VR is one of the most important and authentic works of the Indo-Aryan language. Words and forms have their parallels in contemporary language of Bengal. As the oldest available document in the language, its importance can hardly be gainsaid. Maithili philology can be studied on the basis of this work. Its language is more archaic than anything we find in the current poems of Vidyapati; which itself is archaic enough for modern Maithili. It appears that the Maithili speech in the time of Jyotirishwar was a far simpler idiom. That was the age of the triumph of Maithili speech as we find the people making conscious and deliberate efforts to develop the language and literature. The power of description and observation in



the VR is unique and that makes it a source of literary pleasure. It is the earliest specimen of rimed prose. The VR supplied the early narrative poets their technical outfit. From the available MSS at our disposal, it may be inferred that originally there was more unity in the plan of this work. The interest of the work lies both in the profusion of its details and in the fact that it includes descriptions of almost everything worth describing in human life. He is in love with all aspects of humanity. This stuccato Maithili prose is the earliest, and the longest specimen of the early new Indo-Aryan prose. The literary acumen of the author is manifest at many places. The description of mythical figures Kapalikas, Aghoris, Kinnaras, Mlechas, Vidyadharas, desert, ocean and mountain is marvellous. Vidyapati's description of the prostitutes in his Kirtilata shows how he was influenced by the writings of Jyotirishwar. The VR was studied with all seriousness in Mithila, Nepal and Bengal as late as the sixteenth century A. D. Jyotirishwar is a name to conjure with in the history of Maithili language and literature and with him we stand on a solid footing. Our author bears the title Kavisekharacharya. His interest in things human was all embracing. His sense of beauty is found in his description of the moon whereas his sense of terrible can be seen in his description of darkness. His poetic vision may be gleaned through his comparisons of smile to the rippling waves on the ocean of milk moved by southern breeze. Few examples of the stock comparisons and figures are given below :—

(i) "as if Kamadeva came after conquering the world and she is her



banner; as if Indra became thousand eyed to see her beauty, and Brahma made himself fourheaded; as if for embracing her one Krishna became four armed.. ..”

(ii) “the smile ripples along like the waves on the ocean of milk moved by southern breeze”.

(iii) “such a night as was like a wall of lamp black moistened with oil (31 a)”.

(iv) “Teeth like pearls scattered in Vermillion (18 a)”.

(v) “Fetched such curds as were like the silt-mud taken out from a lake of nectar”—(28 a).

(vi) “The waves of the strings of lighting, through that idea as to the path and direction is coming” (31 a).

(vii) “the elephants that were maddened with ichoral flow, and the pine trees which were bruised by their tusks, from these the resin that exuded,—its scent, what was it like ? as if incense was burnt in the shrines of woodland deities” (50a).

(viii) “Like the conchshell bangle of the heroine in the form; like the waterpot of the initiated in the form of sky; like the brilliance of jewel Chandrakanta; like the group leader of the stars; like the waves of the ocean of love; like the life of the jungle of kumud flowers; like the sign in the forehead of the western mountain; like the salvation ground of darkness; like the good name of king Cupid; like the tonicfor the eyes of the world; thus has the moon appeared”,

(ix) "Paleness of the cloud; stainlessness of the moon; rows of geese; cleanliness of water; wave of small fish, flower of Kasha (a kind of grass); blossoming of lilies, drying up of muds, bending of paddy plants; acuteness of the sun; moving out of travellers; exuberance of Kings; preparation for marching; sprouting of lotus stem; increase of fishes; meeting of Chakravaka; decrease of water; brilliance of the sky; notice of the autumn; free from heat and in nature cold".

(x) "The perspiration of the foot soldior, with that the road became muddy".

Besides being a prose-writer, Jyotirishwar Thakur was an eminent poet and dramatist. He wrote his famous Dhurtasmagamanataka in Maithili. The importance of this work lies in the fact that here we get the earliest extant specimens of the Maithili poetry. The chaste diction and elegant handling of metre are indicative of his gifted talents as a poet. The details of the drama will be discussed at the proper place in this volume and its literary merit will be judged therein. Its importance lies in the introduction of Maithili songs of which we have at least twelve here in this drama. Though lacking in the poetic beauty of Vidyapati, they are yet interesting and significant. The influence of Jayadeva is perceptible but the mastery of rhythm and the use of chaste Maithili diction give it the stamp of a language that had got the nourishment at the hands of Kavisekharacharya. Along with the ragas and talas, the names of the author and patron are also mentioned in keeping with the tradition



of the earlier Charyapadas. The later Maithili poets also bear this trait. Kavisekharacharya had two distinct styles and that is evident from the VR and the Dhurtasamagamanataka. We have the examples of rimed and stuccato prose in the former and simple poetry in the latter, the language of which bears affinities with Umapati, Shankaradatta and Vidyapati and the later Maithili poetry. Some aspects of social life of medieval Mithila can be gleaned through the Dhurtasamagamanataka. Our author was fully aquainted with the Arabic and Persian words, which are found in the VR.

IV

UMAPATI UPADHAYAYA :

Besides the earliest extant of Maithili poetry and prose of Jyotirishwar Thakur, we have some of the best specimens of lyrics of Umapati Upadhyaya, a contemporary of Harisimhadeva. He was the author of the famous drama—Parijataharananataka (to be discussed in detail at proper place in this volume). Here we have twentyone lyrical songs in Maithili. The songs stand unique as the finished products of chaste Maithili diction. Umapati's contribution to the growth of Maithili is unique as he set to music some of his songs, full of imageries and natural picturesqueness. He has described Harisimhadeva of Mithila as Hindupati and has shown his superiority over the Muslim invaders. His Parijataharananataka has been edited by Grierson (JBORS, III, pp. 20-90). Umesh Mishra and Sukumar Sen have placed Umapati before Vidyapati on the basis of linguistic and literary data and this view has been



supported by B. K. Chatterji. The archaic features of Umapati have similarities and affinities with Vidyapati and the unity of ideas, expression and thought is already there. His songs have a freshness of all their own and his poetic genius will be evident from the following specimens :

I

(i) "The dawn hath appeared in the east, the whole night hath flowed away, the moon hath disappeared in the sky. The water lily hath closed, and yet, O lady thy lotus face is unopened".

(ii) "Thy countenance is like unto the lotus and thine eyes the dark blue lily. Thy lip resembleth the carnation (the Madhuri flower of a deep carmine colour). The whole body hath been created of flowers, why, then, is thy heart of stone ?"

(iii) "Because thou faintest, though wearest not the bracelet of thine arm; and (thou complainest that) that the necklace over thy heart is too heavy. Yet the burden of scorn which is weighty as a mountain though throwest not off. Strange are thy ways".

(iv) "Give up thy waywardness, and gaze upon me joyfully, O Lady. Let sunrise be the end of thy scorn. Saith the wise Umapati, the King of Kings, the lord of the Hindus knoweth every sentiment".

II

(i) "O proud one, if thou art angry at my fault, be appeased and show not wrath."

(ii) "The brow is a bow, and thy glances arrows. String thy bow and

strike me, O moon-faced one".

(iii) "Consider thy twin bossom as a great mountain and bind me to it; Lady, with thine arms for bonds".

(iv) "With what, act of submission wilt thou be pleased ? Place thy lotus feet upon my body (and they will be) an ornament (and not a penance)".

(v) "The wise Umapati sayeth a true saying. The lord of the Hindus knoweth the mother of the Hindus.".

Umapati was a successful dramatist and a poet. In some of his songs, God is shown as entreating soul to abandon itself to him. His lyrics are superb and sweet. Henceforward the literary language, nourished by Jyotirishwar and Umapati, crossed the frontier of Tirhut. After the Muslim conquest of Tirhut in 1324 A. D., Nepal had become one of the main resorts of scholars of Mithila and Bengal. Maithili literary style and diction were carried over to Nepal and cultivated there with full vigour both by Maithila and Newari scholars. Vidyapati, no doubt, followed the footsteps of Umapati and in course of time the Vaishnavas of Bengal avidly cultivated the diction of Maithila poet.

(V)

SHANKARADATTA

The last great ruler of the Karnata dynasty, Harisimhadeva, was a great patron of art and letter. In his reign flourished not only Jyotirishwar and Umapati but, also a host of other poets, scholars and men of repute. Shankaradatta, a Karana Kayastha, was a devout Vaishnava and a



renowned scholar and a poet. His literary products are yet in the limbo of oblivion but some of his stray songs are found here and there, from which it may be deduced that he was a Vaishnava by faith and composed songs in honour of Krishna whom he addresses as Madhava. Shankaradatta, though little known, finds a place in the galaxy of those renowned authors who contributed to the development of early Maithili writings and flourished in the triumphant age of Maithili speech. One of his Maithili songs is collected in the Mithila Darpana of Ras Behari Das. Vidyapati mentions, in his Purushapariksha, another Karana Kayastha saint 'Bodhidasa'. Whether he was a poet or not, it is difficult to say but his connection with the family of Shridharadasa is a factor to be reckoned with. His story is preserved in the Purushapariksha. It is said that Bodhidasa went out for a dip in the Ganges but before he could reach the destination, he got tired and urged upon the mother Ganges to receive him and his will was fulfilled. We have not been able to do any remarkable research on pre-Vidyapati Maithili and hence nothing definite can be said in the present state of our knowledge. There are about fifty Maithili songs in the Prakritpaingalam, a work believed to have been compiled in the eastern provinces of India. Chandeshwar and Haribrahma (former's vassal) find mention here and the menus prescribed in one of the songs remind us of the typical Maithili diet (prevalant even today) consisting of rice and fish. Prakri-tpainglam, undoubtedly, contains some of the pre-Vidyapati Maithili songs. Earliest form of spoken Maithili, say the spoken language of the whole of eastern

India, can be seen in Vidyapati's Kirtilata and Kirtipataka, It was known as Maithili Avahatta.

CHAPTER—V

Age of Efflorescence

VIDYAPATI THAKUR

(i) Ancestry :

Vidyapati was in the family of Maithila Brahmanas of Kasyapa Gotra of Garh Bishaphi. An inscription of one of his ancestors, Karmaditya, on a temple of Haihatta Devi at Habidih, is dated in La. Sam. 213. He was a minister. His son Devaditya was a minister of peace and war and his seven sons were decorated with royal titles. Devaditya's eldest son, Vireshwara, compiled the Paddhati of the most important Samskaras of the Samvedic Brahmanas of Mithila and his nephew, Ramadatta, that of the Yajurvedics. Ramadatta's father, Ganeshwara, was the Mahasamantadhipati (Lord of the feudatories). Dhireshwara, great grandfather of Vidyapati, was a famous Nibandhakara. Vireshwara's son, Chandeshwar wrote his comprehensive compendium of Hindu law in seven books called Ratnakaras. The Paddhatis of Vireshwara and Ramadatta are followed in Mithila even to-day and the Nibandhas of Chandeshwar still form the basis of the social and religious life of Mithila. It may be noted that so many of them were members of the family of our poet. Vidyapati was the son of Ganapati Thakur and grandson of Jayadatta, He was born at Bishaphi in the second half of the fourteenth century A. D. It is not possible to suggest any exact date in the present



state of our knowledge.

(ii) Date of Vidyapati:

The date of Vidyapati is a disputed point in the annals of Mithila and all attempts to fix the date of this great poet have met with practically little or no success. The confusion, created by chro-nological irregularities on account of the variance of the La. Sam, the Saka and the Vikrama eras, still persists and we have hardly any idefinite datum to start with. Since the evidences regarding the date of Vidyapati are conflicting, it is difficult to assign any particular date to our poet. It was in La. Sam. 293 (—Saka 1324—1402 A. D.) that Sivasimha ascended the throne. Since Saka era is also given there and there is no difference of opinion about that era, we have taken it as authentic date and its equivalent 1402 A. D. as the starting point of Sivasimha's reign. Vidyapati was an older contemporary of Pakshadhara Mishra who is said to have copied Vishnupurana in 1464-65 A. D. Only few dates of the Oinwara history are recorded in the Saka era, on the evidence of which we can assign a definite period toour poet. In Saka 1324(—1402-3 A. D.) Vidyapati was alive and Sivasimha seems to have been an independent ruler. It was as an independent ruler, that Sivasimha made a grant. In Saka 1375 (— 1453 A. D.), Vidyapati was alive when Narasimha was ruling. This is the first ever recorded Saka era in the epigraphy of Mithila. From two coins of Bhairavasimha (son of Narasimha) of the Oinwara dynasty, we learn that he ascended the throne in Saka 1397 (—1475-76 A. D.). Since Vidyapati was alive in the reign of Bhairavasimha, we can safely say that from 1402 to 1475 A. D., he was an



active participant in the Oinwara Court. These two dates should act as lamp posts in our endeavour to fix the date of Vidyapati. In view of these facts, we can place Vidyapati somewhere between 1360 A. D. and 1480 A. D. (vide-R. K. Chaudhary, Mithila in the Age of Vidyapati, pp. 13—20).

(iii) Life, works and his relation with Court of Mithila

The political condition of Mithila at the time of Vidyapati was one of uncertainty. The Hindu kings were often trying to regain their independence, which was threatened by the Muslim invaders as a result of which some sort of trouble was anticipated daily. While escaping the indignity of the Muslim rulers, they stood in restless subservience with the exception of Sivasimha and Bhairavasimha and they do not appear to have regained their independence. The Brahmana ministers of such kings were mainly interested in the administrative and social affairs while the rulers themselves, with few exceptions, were busy enjoying sensual pleasures. Though attached to the Oinwara Court, Vidyapati's father seems to have been a man of gentle retiring disposition, aloof from the court intrigue and generally unconcerned with his own career or that of his son. Though we have no recorded evidence of Vidyapati's childhood and youth, we may infer from his family background that he must have been drilled in Sanskrit. It seems that in his early life he was not able to secure the patronage of the chief of the royal family, nor were there many who would appreciate his poetry. It is why in the opening verses of Kirtilata, he deplores the dearth of good people who could reward a poet adequately. He says—"In the Kali age poems are composed in every



house, there are their hearers in the villages, critics are found in towns, but patrons are difficult to be found in the world"—He must have struggled for existence in the beginning of his career.

Through his father's influence, he hovered for a time on the fringes of the court and received his first commission from Kirtisimha, who entrusted to him the task of composing Kirtilata, after the prince avenged the murder of his father. Through Kirtilata and Kirtipataka, his genius as a poet came to be recognised and after the death of Kirtisimha, he came to live in the court of Devasimha. The above noted two works were written in heroic style (Virarasa) and for this purpose he adopted the Maithili-Apabhramsa. He declares his Apabhramsa as agreeable to everybody. While at the court of Devasimha, he received much favour from prince Sivasimha and his wife Lakhima. Purushapariksha was written when Devasimha was alive. Under Sivasimha, Vidyapti's natural genius for erotic compositions found an excellent outlet. He began to compose songs in Maithili and became immortal on account of such compositions. In the court of Sivasimha, he enjoyed considerable influence. After the mysterious disappearnce of Sivasimha, he was left without a patron and he became devoted to the almighty.

Vidyapati wrote a number of works, like Kirtilata, Kirtipataka, Bhuparikrama, Purushapariksha, Likhanavali, Saivasarvasvasara, Gangavakyavali, Vibhagasara, Durgabhaktitarangini, Varshakritya, Gayapatalaka, Manimanjari, and Go rakshavijaya, (both dramas), Danavakyavali, Vyadhibhaktitarangini and many others under the order,



or in compliance with the request of various Oinwara rulers. After the disappearance of Sivasimha, the poet looked after Lakhima till she burnt herself with Sivasimha's effigy made of leaves. From Raja-banauli, where he was staying with Lakhima in the court of Raja Puraditya Dronwar, the poet came to live in village Padma, the capital of Padmasimha (younger brother of Sivasimha). After his death, the poet lived with his wife, Viswasadevi. He enjoyed the patronage of Narasimha and his wife, Dhiramati, and of Bhairavasimha. It was at the instance of the latter that the poet wrote Durgabhakitarangini and after that he retired from the life of a courtier. He became immortal on account of his songs in Maithili, now commonly known as Padavali. Without having enjoyed the patronage of Sivasimha, our poet would not have been a master poet. After Sivasimha, he looked towards the almighty for help and guidance. Radha and Krishna became divine beings and the poet began to sing in their praise craving for protection. He grew serious towards the various problems of life and composed songs in honour of Vishnu, Durga, Ganga, Shiva and other Gods in a penitent mood. He continued composing devotional poetry till the end of his life. He gave up the habit of associating names of his human patrons with his own in his poems. Their concluding lines were no more meaningless expression but they now became the expression of self-submission. He died on the northern bank of the Ganges and the site still stands indicated near the Vidyapatinagar railway station of the north-eastern railway. His temple and tanks are still extant at Bhawanipur (Darbhanga) and Rajabanauli respectively.



The days of Vidyapati were the days of the glory of the University of Mithila, when there was a great interchange of thought between Mithila and Bengal. As a scion of the great family of distinguished scholars, Vidyapati was a renowned seer and a teacher. It is evident that he taught students as well and thereby added lustre to the already existing glorious achievements of the university of Mithila. From the colophon to a MS of the Brahmanasarvasva, we learn that this MS was dedicated to him by one of his students. It was in recognition of his scholarship that he had received the grant of village Bisphi (Darbhanga) from Sivasimha.

The ancestors of Vidyapati made notable contributions in the field of politics and culture and when our poet entered the scene, he developed intimate relation with Sivasimha and Lakhima. It is Vidyapati who has made Sivasimha immortal. The type of perfect man idealised in the Purushapariksha is represented by Sivasimha according to Vidyapati. Vidyapati says—"My poetry flows at the contemplation of feet of Lakhima Devi (the Queen)"—He was a scholar statesman, a man of action and a firm believer in truth. He was at home with the vast store of Sanskrit learning and his versatility and erudition stand exhibited by the number of works in Sanskrit he has left behind. His wide outlook took him out of the narrow conclaves of the so called specialised nibandhakaras and scholars of his time. He was a humanist and universalist to the core and it is catholicity of interest that marks him out as one of the greatest intellectuals of his age. As a seer and true representative of his age he

felt the pulse of his people and keeping in view the pressing needs of the time, he adopted and popularised his mother tongue. It was through the medium of Maithili that he communicated his message to the people at large. He was the real representative of his age. Though a courtier, he was a lawgiver and a social reformer. He was made the Rajapandita by Sivasimha and honoured with various titles. He says—"Sivasimha, the lord of Panchagauda, took me to his court through his kindness". Through him Maithili language attracted the attention of scholars of various parts of India and his sweet lyrics became the eternal heritage of the vast Indian culture. He had two wives. By his first wife, he had two sons, Harapati and Narapati and two daughters. By his second wife, he had one son Vacaspati and two daughters. His descendants are still living at Sauratha (Darbhanga) and from his daughter's side at Mahishi (Saharsa). Since his songs found a prominene place in the Vaishnava Padavali of Bengal, Vidyapati was taken to be a Bengali. Messrs. Rajkrishna Mukherji and G.A. Grierson questioned the propriety of that claim and established the fact for good that Vidyapati was a Maithila. Many of the later Vaishnava poets have described the meeting of Vidyapati and Chandidasa but that fact also stands rejected by the modern researches.

(iv) Vidyapatl's faith

Vaishnavism has been one of the most important cults of India and its history goes back to hoary antiquity. The Vaishnavism as a cult was in full swing in eastern India in the twelfth century A. D. when Dhoyi, Umapati, Govardhana, Jayadeva and many others composed many



verses on Radhakrishna. Most of these poems are now collected in Shridhara Dasa's Saduktikarnamrita. All these poets intensified the devotional strain of a class of mystics. Mithila, though a great centre of orthodox religion and culture, was not totally out of Vaishnavite influence. The people were acquainted with the Vaishnavite thought. Jayadeva exercised a good deal of influence on the growth and development of Vaishnava thought in Mithila. The Parijataharana of Umapati is a drama of Krishna's sport with the Gopis and it was written in Maithili in the first quarter of the fourteenth century A. D. Govindadatta's Govindamanasollasa is another example of literature on Krishna legend. Umapati unleashed a force of Krishna legend to be followed by others in literature. He paved the way for the future rich traditions of Maithili love poetry. There is no doubt that Vidyapati was greatly indebted to Jayadeva and Umapati. Vacaspati Mishra, in his Tithinirnaya, starts with an invocation of the highest being while most of his works are begun with an obeisance to Hari or Krishna. Vardhamana, in his Dandaviveka, has also referred to Radhakrishna. All these point to the existence of a good amount of literary output on the Krishna legend before the emergence of Vidyapati on the scene. Maithili has for centuries been celebrated for the graceful lyrics and the most famous name in the language is Vidyapati whose songs were adopted by the Vaishnava reformer Chaitanya.

Vidyapati was not only aware of such a rich heritage in his own homeland but was also conversant with the different ideals, then



preached. Krishna legend became the vehicle of his poetic excellence. He was well-acquainted with the Vaishnava religion. The Bhuparikrama and the Purushapariksha amply demonstrate his inclination towards Vaishnavism. Even when he was completely free, he did not devote his energy in writing something original on Shiva or Shakti, rather he busied himself in copying the Bhagavata with great care. His only solace must have been the fact that the copying of the above MS would give him opportunity of refreshing his association with the Bhagavatalila. It will be evident from his poems also that he wrote without any dictation from his masters, he wrote songs whenever bearing on the Krishna-legend. The Bhakti movement of the medieval age took its inspiration from the Bhagavata-Purana, and the story of the Parijataharana of Umapati is also somewhat based on it (X. 59). A host of reformers preached a thorough reform in the conventional form of worship because that was shaken to its foundation by the impact of Islam. The contemporary reformers influenced Vidyapati. The Puranic influence brought the Krishnalila on the forefront and the advent of Islam acted as a catalytic agent which brought the loose elements together and gave birth to Vaishnava poetry. On the basis of the Bhagavata and the Brahmavaivarta Puranas, the conception of love was interpreted as a mode of play. It was supposed to supply the creative power, though to a rational mind it appears like an adventure into the uncharted future from the certainties of his past and present. The greatest defect was that it did not overcome the philosophy of illusion. The only difference was that old wine was

now kept in a new bottle. The basis of medieval religious reform was Krishna-lila. Lila in the form of sports was first popularised by Jayadeva. Through Lila, Radha-krishna legend was brought down to the level of the people. The whole theory of love came to be based upon the concept as existed between the Gopis and Krishna. Grierson is of opinion that it dealt categorically with the relation of soul to God under the form of love which Radha bore to Krishna. Here Radha represented the soul and Krishna the deity. The immortality of Radha-krishna songs is an eloquent expression of Vidyapati's Bhakti. By means of lila-bhakli, our poet wishes to attain communion with Hari.

The feeling of devotion or bhaktirasa comprises the following principal sentiments: viz. Shanta (Quiescent), dasya (relation of a servant), Sakhya (friendly), Vatsalya (Filial) and Madhura (sweet). The greatest depth of emotion is reached in the sweet sentiment. An intimate personal tie is established between Krishna and the devotee in this mental attitude.

The Madhura or the Sringararasa is pronounced to be the sweetest in the Vaishnava faith. In this respect the Vaishnava poets were indebted to Sanskrit literature. The sweet sentiment between man and woman was recognised as the dominant influence as early as the Upanishadas.

Sringararasa was capable of making the universe permeated by sweetness.

Vidyapati took to madhurarasa as it included all rasas. Love and sweetness were the remarkable features of his poetry. His Bhakti was based on madhurarasa. It is to Radhakrishna that he diverted his attention for everything and it was his belief that people could attain their object by

pinning all faith in Radhakrishna. His ultimate faith is evinced by the fact that he, in his last days, returned to Hari for guidance, nay for deliverance. It was devoid of all rituals. His influence on later Vaishnava literature would not have been so great had he been a poet of gross sensualism. In Chandidasa, the erotic passions of Krishna and Radha play a very important part. As a poet of pleasure, as Rabindranath called him, Vidyapati, in his early youth, wrote entirely secular lyrics, no doubt, but his study of the Puranas and other Vaishnava literature enabled him to identify himself with the spirit of the time. As a court poet, he must have written for the pleasure of his masters, but there are also poems without bhanitas where the lila has been sung and if not all, at least these songs epitomize his Vaishnavite leanings. About 195 such poems are there (vide K. Mitra and B. B. Mazumdar, Vidyapati, Nos. 467-569, 719-57). Dr. Subhadra Jha says— "... Now Radha and Krishna became divine beings and the poet began to sing in their praise.... the concluding lines became the expression of something spiritual ..."
(The Songs of Vidyapati, pp. 23-24).

Vidyapati believed in the unity of Godhead. He conceived of Shakti as the nourisher and sustainer of earth and life. His description of the physical charms of Radha is a clear indication of the fact that he was impressed by the Shakti form of Radha. He did not distinguish between Gods. He was of opinion that all Gods, with their different forms and shapes, were nothing but the embodiment of one Almighty, and it mattered little by which name we called them. Vidyapati has been



generally described as a Shaiva by a host of scholars and conservative Maithila scholars fastidiously cling to this point. They hold the view that since his ancestors were Shaivaso he should also be a Shaiva. Had he been a devout Shaiva, he would not have compared female breasts to Shiva in his poems. This does not sound logical.

All poems written on palm-leaves, hitherto discovered, are purely Radhakrishna songs and not one of them deals with Shiva. When he wrote for spiritual satisfaction, he wrote songs on Krishna. He was a conscious poet and a finished scholar whose similes were brilliant poetic feats. The ideals of sensuality and lust are redeemed by those that are platonic and spiritual. According to Dr. D. C. Sen, he moves all the day in the sunny groves and floral meadows of the earth, but in the evening rises high and overtakes his fellow poets. He occupies a unique positson. Looking through the vista of centuries we see him standing in his own pure light as the guide and saviour of Vaishnava faith. He founded no sect and laid down no dogmatic creed. He inspired Chandidasa and Chaitanya and this influence has been rightly-acknowledged by all. He was the first of old master singers whose short religious poems exercised such potent influence on the faiths of eastern India. His ultimate hope lay in Krishna. Whenever he felt desperate and became morose, he put his own feelings in the mouth of Radha and painted the picture of helplessness. In such a state of mind he always remained pre-occupied with this thought and concentrated his feelings on Radhakrishna. Unless one is inspired by a particular faith one cannot show his poetic excellence.

A close scrutiny will reveal to us two types of padas in Vidyapati: (i) Gross sensual type which he wrote for pleasing his masters and (ii) highly spiritual and intellectual type which inspired the later Vaishnava poets. Charm and grace of poetry have been the subject of literary criticism, but his platonic and spiritual themes have been the basis of higher thinking of the Vaishnava philosophers. Examples of filial relationship are not lacking in Vidyapati. Vidyapati's wailing for Madhava is a sign of poet's feeling for the hero. Poems without any reference to the patrons, are devoted to the Radhakrishna legend. Vaishnavism was his personal acquisition through which he wished to cross the ocean of mortality. His aim was ultimate salvation. While he aimed at Moksha, Chaitanya did not care for any such thing. Here lies the distinction between Vidyapati and Chaitanya. It is true that Vidyapati also identified and found himself lost in Krishna and ultimately sought refuge in Him, but with an eye on salvation. In the last stage of his life, his appeal was confined rather exclusively to a longing for salvation.

For his mental satisfaction, he composed poems on Radhakrishna whose picture is so deeply engrafted on his mind that he always liked to see Krishna palpably before him. His life-long observation of Krishna's picture failed to satisfy his longing eyes, which remained wet with wistfulness. His constant faith in sin and other allied conventional philosophy is part and parcel of his Vaishnava songs; and while praying for salvation, he frankly states that throughout his life he remained preoccupied with amassing wealth by sinful means; who can relieve him

of all such sinful actions? The wealth, thus amassed, was enjoyed by all, but on the day of judgement there was no other alternative but to remember his old friend Hari, who is kind and destroyer of sin. The reason why his Vaishnava songs were not popular in Mithila is to be sought in the innate conservative outlook. Their popularity would have meant the end of a class who thrived on the possession of the so called spiritual knowledge and who kept a tight hold over the credulity of the people. Checking the growth of Vaishnava faith and songs stunted the growth of Maithili literature. Vidyapati seems to have been a Vaishnava at heart, but being a believer in the unity of Godhead, he wrote other things simply to maintain his position in the court and the society. As a poet of hope, he had immense faith in the potentialities of man. N.N. Das calls him a Vastutantravadi (a realist, Vide, Vidyapati Kavyaloka, pp.l-24). To him, love was God. (Cf. R. K. Chaudhary, ‘Mithila in the Age of Vidyapati’).

(v) As a Poet

As a poet of love, he succeeded like a successful florist, in presenting a beautiful garland of songs, the priceless heritage of which has never been forgotten. His poems and songs were not only one of the earliest delights of Rabindranath but he even had the privilege of setting one of them to music. The poignant and deep feelings of separation are unique, Radha’s love attainment at a particular moment reaches perfection to a degree unheard of, so much so that the poet pictures Viparitarati in the coming of a pralaya (deluge). According to Dr. D. C. Sen, Vidyapati, in

the brilliance of his metaphors and similes, in the choice of expressions and in the higher flights of his poetic fancy, overshadows all vernacular poets and Chandidasa is no match for him. His lyrics are rich in imagery and many of his poems seem to be a mere string of similes.

Throughout his long life, he was engaged in literary activity.His purely literary works (like the Padavali, Dramas and Kavyas) are things of beauty. Of course, his compilations show the extent of his erudition but it is as a poet that he is esteemed and has been remembered through centuries by the people. His influence on the poetical composition of the neighbouring provinces is immense and immeasurable. Through Chaitanya, his songs travelled to Assam and Orissa and in Bengal they came to be written in mongrel language. The language of his songs became the vehicle of poetical expression. Vidyapati had the unique distinction of inspiring the poets of Bengal, Assam, Nepal and Orissa.

Vidyapati was a poet born on the sacred soil of Mithila, sanctified by Janaka and Yajnavalkya and was instrumental in making Maithili the vehicle of literary language throughout the whole of north-eartern India. He was the poet who made this hallowed land of Sita overflow with his rare melody and made us realise that poetry was an integral part of life and not a mere adornment of it. He laid stress on the creative and utilitarian side of learning. He made Maithili a polished language capable of expressing subtlest meanings and all shades of thought. He was the first great poet of the modern Indo-Aryan language and his sweet lyrics had a wide universal appeal. His tradition was carried out by Mira Bai

and Suradas in the west and Chaitanya and Shankaradeva in the east.

No aspect of human life escaped his notice. He was well known among his contemporaries.

His songs are brilliant poetic feats. They at once cultivate the ear, and the boldness of colours in the pictures, presented to the mind, dazzles the eyes. They present a strange combination of earthly and heavenly. As one of the earliest poets of Apabhramsa, he writes some charming mellifluous lyrics and his intrinsic greatness is yet to be assessed in a proper perspective. In many ways, he is a unique poet. His lyrics have become a part of a whole people for more than five centuries now in a way in which no other poet has permeated the lives of the people. Vidyapati has become the very life blood of the Maithili speaking people in a manner, which is unparalleled. Writing in the 'desila bayana' he drew forth such soul entrancing strains from his native language that acquired for it not only an acknowledged literary status but also made it a rival to the classical language. On account of its staple being the colloquial speech, his language has a remarkable modern quality and with its sweetness, his songs never forfeit their singing quality. The rich stream of his lyrical poetry has flowed into tributaries and replenished them to such an extent that in course of time some of the tributaries have become more important than the main stream.

To the Indian literature of his age, Vidyapati's songs were new. They were distinct from the formal poems and they broke with the standard poetic convention. Though writing through the medium of Maithili, he



imbued Sanskrit imagery with such a tender grace as to enchant not only the learned but also the rustic villagers. Some of his images do appear to be the echoes of Jayadeva and other Sanskrit poets. Most of the images of Vidyapati have a freshness and individuality about them. In their profusion and boldness, his images are unique since they are drawn from the whole contemporary life, mythology, literature, business, law, court, nature etc. No image was too low or too sublime if it came pat to his purpose, while some of the images are quite fanciful. His songs are meant to be sung. Though apparently unconnected, his songs are consistent in them like the various parts of T. S. Eliot's "Waste Land." His metaphors and similes are guided by the conventions of Sanskrit. Chakora, bee, lotus, lion, gold, antelope, pomegranate, nectar, arrow, Rahu, moon, Khanjana, lightening, trunk of a plantain, tree, sriphala, malaya, bimba, prabala etc. are the commonest comparisons. Narendranath Das and Shivanandan Thakur have shown how his numerous poems echo Sanskrit writers and how in many cases he has gone beyond them. Instances of non-conventional similes can be seen in the song of the marriage of Vasanta, in the comparison of conjugal union to worshipping; in comparing a woman's breast to Shiva; in the comparison of a necklace with the currents of river Ganga or when the Viparitarati is pictured as the coming of pralaya. Lover is compared to Rahu, elephant, lion, hunter etc. and the beloved to moon, or to the lotus leaf or to deer or to bird respectively. As a successful craftsman, he is a poet of emotion and ideas. He gives some of his most poignant and deepest feelings in simple

language unadorned with any figure of speech. His gift of extraordinary sensibility and his power to express it in musical and artistic language make him supreme as a poet. The use of sexual image in a devotional poem is the height of boldness. The geometrical image in a love poem of Vidyapati is indicative of his mastery over the literary art :

"Now and again a side long look,
Along her lashes its shy curve took."

His lyrics too are dramatic. They seem to arise from specific situations and they are the impassioned utterances of specific characters characterised by abruptness and flexibility of tone. Though not a poetic drama in the sense of Jayadeva's Gitagovinda Vidyapati has certain dramatic elements in the Padavali. It illuminates the great romance, but avoids, all sense of gathering drama (cf. R. K. Choudhary, 'Geetinatyakara Vidyapati').

As a poet of love, Vidyapati is matchless. He had given the woman her due. With a rare insight into the heart of a love-lorn woman, he has explored the entire gamut of feelings that a woman in love can have. He has also expressed the feeling that a woman has about, during and after the very act of love making. He is almost feminine while describing a woman. Radha is described from woman's point of view with matchless tenderness. Radha is Vidyapati's true heroine. The softness and delicacy of female temperament stirred his deepest feelings. His lyrics are a blend of eroticism and devotion and there were reasons for their being so. Being hardput to reconcile on the one hand the demand of his patrons for the

courtly and erotic poetry, and on the other hand the demand of the society for poetry which may save Hinduism from the onslaughts of Islam, he wrote primarily love. and secular poems where the quality of ecstatic praise, of intense and personal devotion is wanting. To that extent his songs were dealing with secular love. It was in such contexts that he regarded two breasts as incarnations of Shiva. It must also be admitted that he gave his lyrics a devotional character by having Radha and Krishna as the protagonists of love duels. We have a very large number of passages where Krishna is referred to as endowed with certain divine qualities in the love poems of Vidyapati. He is called Madhava and Hari. Krishna of Vidyapati is the same person as the incarnation of Vishnu. Had Krishna been not the divine Hero, our poet would not have received such high praise from the devout Maithila Vaishnava poet, Govindadasa. Radhakrishna's sports in the groves attracted his attention. Rasalila is a patent story of the Krishna legend. In a dark night, Krishna thinks, how Gopi will come after crossing the Yamuna and it is here that Vidyapati asserts that the Gopis are wiser than Kanha and they know the way out. Love here takes the form of adventure. Radha's longing for Krishna has been picturesquely painted and there are some of the finest lyrics depicting her restlessness. In the presentation of Radhakrishna theme, Vidyapati sets a new line. There is little or practically no difference between him and the Bhagavata. He has twisted the story according to his own convenience. In his description of the Purvaraga, Sambhogamilana, Abhisara and Mana, Vidyapati is more of a poet than a prophet. He

ransacks the whole classical store to find an apt simile and is never weary of applying as much of these as is within his knowledge, like the sound scholar of rhetoric that he is.

The story begins with Radha's coming to age (Vayasandhi or the dawn of youth). According to Vidyapati, she is younger than Krishna. The freedom of childhood is gone and the beauty that has come so newly to her person is a surprise to herself. His Radha is a special creation of beauty, dream seen in the flesh. A sweet smile such as befits a model damsel is displayed in the soft curve of her coral lips. Where her gentle steps may tread, water-lilies spring up at the touch of her feet. She can hardly hide the joy of her consciousness of the charms of her person, a revelation to many. Her smile is like the nectar which gives life and immortality. Her glances are cupid's own arrows. The Vayasandhi begins at the time when Radha, of exiquisite beauty, is to fall in love with Krishna. The messenger talks to Radha about Krishna and vice-versa. Both of them see each other and thus starts the purvaraga (the first attraction). The first occasion was caused through messengers. During the period of Purvraga, the messengers depict the beauty of each other. Stage is then set ready for abhisara and the first meeting takes place. Here the poet creates a wilderness of lavish metaphors, overloaded with classical and conventional figures. Even through this cloud of imagery, appears a vision of Radha's beauty. Radha is described as a luminous wand, created by lightening, like a golden tendril. The rich clusters of her black hair are like the clouds or the bees but are soft and tender like

the Shaibala (moss). In the graceful curves of a bow, her eyebrows are bent and her forehead beams with the lustre of the moon. Radha's beauty is described in a manner becoming of a poet of the stature of Vidyapati. Her eyes remind of the Khanjana bird, nose is like the Tila flower, and lips have the hue of coral. With this form of matchless beauty, Radha glows with shy happiness at the thought of first meeting. She goes out in the dark night to meet her lover but the hesitation still persists and she finds herself face to face with Krishna. The tenderness of the meeting is indescribable. The situation gradually changes. On return Radha narrates the experience of her first meeting with Krishna. Then begins Mana (the pique) and again they meet and Krishna entreats Radha. Radha, describing Krishna says : "He is a flower to be placed upon her head; he is the collyrium that makes her eyes beautiful; he is a precious necklace clinging about the neck; she cannot conceive life without him; he is to her what water is to the fish, or wings to a bird; the very breath of her being and the only object of her life." Here we have the exuberance of sensuousness but at long last he rose above such sentiments and gave to the story a spiritual interpretation.

In the description of scenes, torrents of similes spontaneously arise and in spite of the fact that Radha found herself lost in Krishna, she felt that Krishna was yet unrevealed to her. The agonised expression of the infinitely little in presence of the infinitely great is found in touching cry of Radha—"O Krishna, what art thou?". Abhisara goes on and they meet each other in the groves and while doing so, she is conscious of the



unfavourable social criticism. In the meantime, Krishna informs Radha about his departure from Gokula to Mathura. The event takes place and the pangs of separation are now unbearable to both. Even with all the accessories at her disposal, Radha does not feel happy and same is the case with Krishna. Their feelings are narrated to each other by the gobetween. Imaginary and real meetings take place. The meeting is generally on mental plane and Radha becomes satisfied. Vidyapati creates a tender pathos by describing Krishna's desertion of Gokula—

"Krishna has gone to Mathura,
Alas Gokula is deserted.
The bird Suka weeps in its cage;
the cows look up wistfully, and
All their gestures point to Mathura.
No longer do shepherds and milkmaids meet on the bank of
Jamuna.
O, Maids, how can I go to those banks again and bear to see
the pleasant bowers without him.
The beloved groves where he and the maidens played amongst
flowers, how do they rise before me and yet I bear to live."

She is about to die and says :

"If the lily has been withered by the cold rays of winter moon,
what joy can it have in the coming of the spring ?"
If the seeds have been destroyed by the summer sun, what
will it avail that there be showers afterwards ?

Dying of thirst, I came to the Ocean. Alas not a drop had I to

quench my thirst

Weary, I came to the sandal tree, but the sweet scent ceased. I

came for soothing to the light of the moon, and it began to scorch

me with fire.

The month of Sravan with its raining floods had not a drop

for me.

The Kalpataru (the tree of plenty in Indra's heaven) is barren

for me.

O, Krishna, O lord of my Soul

I sought refuge in thee, but found it not

The poet, Vidyapati, is silent from wonder".

Though Radha speaks in the language of despair, she is nevertheless conscious of the all pervading mercy of God. The images here are all similes for Krishna-himself. He is the ocean, the sandal tree, the moonlight, etc. The mourner is about to die of her longing for the return of Krishna :—

"I shall surely die, says Radha, but to whom can I trust my

Krishna?

O, ye maidens, my companion, cover me in my last hour

with the name of Krishna.

O, Lalita, friend of my heart, let the sound, I hear, be the

name of Krishna.

Burn not my body, O maidens, nor float it on the streams;



but bind it on the boughs of a Tamala tree; and let me rest for ever

in its dark blue colour.

If it should sometime chance that Krishna comes to see these

groves again, I shall be called back to life at the sight of him.

Sing in my ears, O Maidens, the name of Krishna, that

hearing it, I may expire".

The story on the whole is ekangi (gushing love) of the one party and Vidyapati has taken only such episodes which he thought necessary for his poetry, departing from the original wherever desirable. It is said that when Krishna went to Mathura, the messengers took Radha's message to him and this part is his own invention. He again brings Krishna from Mathura and arranges a meeting and thereby the pangs of separation are soothed. In the Bhagavata story, the reference is made to the Gopis and not to Radha in particular. He has referred to Uddhava, which is another departure from the original. Vidyapati does not send him to Braja. From our poet's description of Uddhava, it appears that he was thoroughly acquainted with the original form of Krishna. His originality lay in the fact that he succeeded in constructing a connected whole.

Inspired by the ancient rasa theory, he decorated the entire episode with his flowery poetic genius and that is why his padavali is immortal. Radha and Krishna have been the themes of innumarable poets and writers.

Our poet has introduced Krishna in his vigorous youth. Krishna, introduced by Jayadeva, was perfected by Vidyapati who has described his features, his role as a hero and also his pangs of separation. Jayadeva's

devotion to Krishna, delight in love, awareness of nature and belief in poetry are equally strong. It was the influence of these qualities of Jayadeva on Vidyapati which earned for the latter the title of 'Abhinavajayadeva'. His songs have found a prominent place in the Vaishnava compilations of Bengal and they are sung by Vaishnava singers on all occasions. His songs, compiled as early as the 16th century A.D. in Bengal, glow with poetry, colour and wealth of expression. Vidyapati's treatment of Radhakrishna episode swings like a pendulum between the Bhagavata and the Brahmavaivarta Puranas. Certain deep feelings expressed in this connection connot be the result of a mere feeling for poetry but of actual experience in life.

In the realm of poetry, he was an original genius and as a poet of love he was unrivalled. The various titles conferred upon him show the great esteem in which he was held by all lovers of poetry and music. He himself admits that he has sung the emotions of love. At another place he says that the mirth of sexual enjoyment is the quintessence of life. About himself, he says—"the best among the poets is Abhinava Jayadeva and the best among the rasas is Sringararasa". He further adds that the Sringararasa, if accompanied with Dharma, gives the greatest enjoyment to the art of poetry. He lived full life and therefore he has idealised the fulness of life. The art of love has undoubtedly been idealised in his sweet lyrics. The supporter of 'desilabayana' is also an exponent of the beauty of the language. His language is always crystal clear. In his use of utpreksha, he is as unsurpassed as Kalidasa has been in the use of



Upama. Vidyapati always prefers the concrete to the abstract. His style is picturesque and he has a wonderful capacity of easy expression. His poetic talents were almost instinctive with him. As a born poet, his style is simple, natural, lucid, racy with a flow which makes it vivid with life. He was equally witty as well, of which an instance will not be out of place here. Once Pakshadhar Mishra, the renowned logician, happened to be at the house of Vidyapati. He was tired and so he slept before meal. When the food was ready, Pakshadhar was invited. When Vidyapati came to know of it, he said—"the guest on account of his smallness of size could not be noticed like the Ghuna insect lying in a corner". To this Pakshadhar retorted— "Generally the eyes of the short-sighted ones donot reach up the things that are fine."

Vidyapati chose Maithili to bind together all the different sections of the people living in the land of Mithila. The tradition of literary composition in Maithili was already there and our poet succeeded in making it the most important language of the period. Maithili was not yet free from the crudities of old Prakrit and had not found a place of honour among the cultured classes to the extent it should have been so by that time. He also tried his hands in the old and antiquated Apabhramsa (Kirtilata and Kirlipataka) but he immediately switched on to the spoken language and composed his sweet lyrics. Love and devotion formed the basis of his songs and through his philosophy of love, he appealed to all irrespective of caste, creed, class, sex and religion. His songs touched the hearts of all sections of the people. It has been rightly



asserted that "he oscillates, in fact, between a quite exceptional appreciation of feminine delicacy and a robust 'stand no nonsense' attitude".

He represented the basic needs and aspirations of the people of Mithila through his famous Nacharis, popular among all the classes of people. The Nacharis have a remarkable spontaneity, unique simplicity and extreme directness of expression. The true picture of the rural life and culture of Mithila, nay of contemporary eastern India, is depicted in his Nacharis. In his list of Desi Sangeet Abul Fazal, in his Aini Akbari, mentions the Nachari of Vidyapati. Lochana in his RT says that Sivasimha had employed a master musician, Jayata or Jayanta (a Kayastha), to set to tunes the lyrical songs of Vidyapati. His songs are sung on all festive occasions in Mithila and it is impossible to think of Mithila without Vidyapati. Mithila is Vidyapati and vice-versa. Abul Fazal also testifies to the fact that the songs of Vidyapati are on the violence of the passions of love. He was the product of contemporary Mithila and could not throw off the shackless of feudal outlook but as a seer and a thinker he could foresee the needs of his people and give a message,

He exercised great influence over the poetic firmament of northern India and his songs have been so popular in different parts of the country that they have been studied and interpreted in different manners. For the most part, critics have been content to mouth out a few platitudes, and in an overwhelming concern with the historical importance ignore completely his instinctive greatness. His nearest equivalent in English

poetry is Spenser who also wrote mellifluous poetry in the vernacular. Spenser took recourse to archaism. The English love poets have invariably confined themselves to the feelings of the male partner in love, our poet has given the woman her due, Krishna's hands are the true subjects of Jayadeva's poetry but in Vidyapati, Krishna is the lover and is accepted as a marvellous lover. Radha is Vidyapati's true heroine. She is described with the woman point of view. Vidyapati's matchless handling of the tenderness of a woman sets female almost on a parity with the males. He loved and admired the female temperament but did not blind himself to the masculine traits. Living long before Shakespeare, Vidpapati showed so deep an understanding of love. Like Donne, Vidyapati in his late religious verse expressed the same ardent rapture which had earlier found expression in his poetry of love. We cannot but marvel at the sweep of his imagination, which ranged from normal human love to love which transcends the individual plane and melts into impersonal ecstasies on the universal plane. All his rich experience, his power of observation and sense of beauty went to make and mould his poetry. Though his poetry ministers at first to sensuousness, but gradually it rises to a plane which goes beyond all material limitations,

"When to my temple, Krishna shall repair,
I will look at his moon-like face with full eyes,
When as his beloved, I shall say, "No No"
Murari will love me all the more"-(Bhavollasa).

X X X



"The night today I have passed happily as I saw the moonlike face of my lover. My life and youth are being led to fruition as the ten directions appear fine and clear" —(meeting after separation).

X X X

"Love rises to a height which knows no satiety and has a glory all its own".

X X X

"Numerous spring nights have I passed in revelry and yet I have not understood what is love-sport. Lacs upon lacs of years I have entertained him in my heart and yet the heart has remained unsatisfied".

X X X

The beloved bears the same relation to the lover as the waves bear to the ocean. Vidyapati says :—

"While many Brahma will appear and pass away, you donot know any beginning or end ; he will take his birth in you and shall merge in you in the manner of the waves in the ocean".

Melodious Poems:

"Ah how shall I her lovely body express ?

Fair things how many nature in her blended

Mine own eyes saw are my lips praise".

X X X

"Sweat and strange as it were a dream

I have seen a vision gleam

Lotus flowers were his feet

 

Bearing moon a caracanet".

X X X

"The moon at thy face from high heaven doth peer/And the voice alarms the cuckoo's pride".

X X X

The idyllic romance of Radhakrishna represents the vital phases of human experience and fusion of natural phenomenon with the greatest of lovers. Like the age of Aeschylus in Greece and Shakespeare in England, the age of Vidyapati marked the final blooming of the renaissance of music and dancing. Lyrics found its greatest exponents in Umapati, Shankaradatta and Vidyapati, the latter having raised its status to the greatest height. It found natural expression throughout the length and breadth of Mithila and crossed the frontier of Tirhut in no time. He represented the culmination of various tendencies of his age in the history of modern Indian vernacular and that is why he has naturalised himself both in Hindi and Bengali. Seven cities contended for the honour of the birth-place of Homer but no other poet, with the exception of Vidyapati, has been claimed as their own by three peoples speaking three different languages, viz. Hindi, Maithili and Bengali. Grierson called it to be an event—"unparalleled in the history of literature", and went on to say that—"even when the sun of Hindu religion is set still the love borne for the songs of Vidyapati will never diminish." Vidyapati was a notable contemporary of Chaucer, Chandidas, Kabir, Ramanand Roy, Suradas, Shankaradeva and a host



of others. A versatile genius, he laid his hands successfully on Apabhramsa, Prakrit and Maithili.

His historical poetry in vernacularised Avahatta forms a link between the Magadhi Prakrit and modern vernacular. It was in the realm of narrative and lyrical poetry that he was unparalleled. He had the unique capacity of marshalling facts and describing things. His description of Jaunpur is without any admixture of the marvellous. In describing the prostitutes over there, his alliterations, similes, metaphors and expressions are bold and sentences are well marked. For marvellous human touches all through, the Kirtilata is a fine achievement of the poet. The age of Vidyapati was a golden age of Mithila. He was equally alive to the needs of the defence of his country and liberty. Pre-eminently a staunch realist and a man of action, he laid stress on the creative and utilitrian aspect rather than a purely theoretical or speculative one. There is a fire of idealism in the Purusha-pariksha which also deals with his ideas on diplomacy. To him, sex was not a taboo but a hard truth and there was nothing unnatural in singing about this fundamental urge of life.

His undying fame rests on his Padavali whose range of songs is simply amazing. The songs are characterised by the freshness of its style of music. The Padavali contains all types of songs, love songs, devotional songs, occasional songs, riddles and others etc. Here is a curious mixture of all sorts of songs. In his description of the dawn of youthful beauty, of harmonious limbs, of charming poses, gestures and movements and



vibrations of her heart, our poet is unparalleled. Though not a connected Kavya, they were written at the moments of inspired experience or in response to the occasional demands. There is nothing left to be desired in Vidyapati. The narrative is refreshingly simple and natural without any external decoration or artificial adornment. The picture of conflict between propriety and enjoyment, passionate and pathetic sentiments, sensuous and respective moods, remorse and longing, is ably depicted in a charming language and in sophisticated mannner. He is equally adept in describing the pranks near the river banks and elsewhere and also the consummation of love. He describes nature in the background of human emotions and the nature is shown in relation to diverse moods of men and women in his ornate style. His poems of separation take him to the Himalayan height. In his description of night, he approaches Jyotirishwar and the PPM. His riddles and occasional songs owe their origin to the social needs of the people in general. He subdued every poetic element into a harmony of artistic perfection. A great master of verbal music, his song on the rain is a masterpiece :

"My friend, there is no limit to my unhappiness

It is the month of Bhadra, It is raining heavily, and

my house is empty.

The thunder is roaring, and the earth is filled with rain. My

lover is away in foreign land, and the cruel Kama is darting sharp

arrows at me.

Delighted by the thunder, the peacocks are dancing wildly,



the frogs are cracking madly, and Dahuki (water-fow) is crying,

Breaking my heart.

All around is darkness, the night is deep and lightning is

restless.

Vidyapati says, how will you spend this night without Hari?"

He was the greatest poet of eastern India and was the greatest influence on the writer of the Padas particularly in respect of style and diction. Though comparatively pure, he is at times archaic and sometimes obscure and difficult. It is his genius that he is too close to the subject matter and too much dominated by it just to make great poetry of it. Radha's feelings have been transmuted by their own intensity into the fire flame of poetry in the following lines :—

"How shall I tell what I feel ?

My love becomes new every moment

Ever since my birth have I beheld his beauty

yet any eyes are not appeased.

For millions of ages, have I passed my heart to his

yet my heart is not appeased."

Vidyapati is great because he struck a human note that was altogether new to vernacular literature. In the above lines, human love is being valued for its own sake as something to be offered to another human being. Leaving aside, the allegorical setting, these poems can be read and enjoyed as pure love poems. He gave a new impetus to the lyrical tendency. He was adorned with the following titles—Sarasa,

Kanthahara, Abhinavavayadeva, Kavisekhara, Navakavisekhara, Kaviratna, Kaviranjana, Dasavadhana, Rajapandita etc. In the use of similes, he is equally great. He compares Radha's eyes to lotus and bee. He says—

"the pupil of her eye is like a bee resting on the lotus, the

breeze driving it into a corner.... the pupil of her eye is like a bee,

so intoxicated with the honey of the lotus that it cannot fly away."

He further says:

Her eyes beautified with Kajjala have assumed a purple hue,

they look like the petals of lotus coloured with vermillion."

At one place, the soul is described as being on the point of abandoning itself to God:

Fair one, haste to the love meeting.

Even now will the moon arise.

Darkness will desert the night and the means of obtainning

love be removed.

Lovely one, expose not thy face, or on all sides there will be a bright light. The Chakora will take thy face for the risen moon, and covetuous of thine ambrosia, will coaxingly (approach you, tasted it) and go away.

Speak not inadvertently with thine ambrosial voice, or others will think it nectar. When bee seeth thy face, he will take it for an open waterlily, and will sip the honey of the lower lip.

Thou art desirous of love and it is a night in the month of Chaitra

(So haste) as thou desirest to return home. The new poet, Jayadeva, says this before Raja Sivasimha Rupanarayana."

The latest critical work on Vidyapati is by Shri Niranjana Chakravarti who has examined afresh, on the basis of some new manuscript (Baranagar Manuscript), the existing stock of knowledge on our poet (Vide-Vidyapati Sameeksha-Calcutta-l970). The work deals with the critical analysis of the writings of the Bengali poets under the name of Vidyapati. A critical study of the existing works on Vidyapati has been presented in a lucid manner and then his Bhanitas have been examined. One may or may not agree with what Chakravarti says but the fact remains that he has examined these Bhanitas in the background of new source material studied critically in the background of Bengali literature. This work has thrown a new challenge to those who are interested in the study of Vidyapati. Even purely from a Maithila point of view, a critical study of Vidyapati is yet a desideratum and the path has been shown by Chakravarti. Vidyapati's relation with Baijjaladeva Chauhan of Patna (Orissa) also needs further examination in the light of materials now available for study (Vide—R. K. Chaudhary, Prabodhachandika in the ABORI, 1964; and Shailendra Mohan Jha'sarticle in the Mithila Bharati', Patna, 1970-71). Chakravarti has not touched this point. Lakkha seni mentions Vidyapati alongwith Jayadev and Ghagh:

tSnso pys lxZ dh okVk

vks x;s ?k?k lqjifr HkkVk

uxj ufjUæ ts x;s mukjh

fo|kifr dg x;s ykpkjh (Ain-i-Akbari 1598.)

II



Some Eminent Contemporaries :

A connected account of the eminent contemporaries of Vidyapati or his immediate successors is not yet available. The old anthologies and other stray records contain the songs and compositions of a large number of poets and authors who were either contemporaries or successors of Vidyapati. The Tarauni palm leaf MSS of Nagendranath Gupta, since lost from the Calcutta University Library, contained more than hundred poems written by poets other than Vidyapati. The Nepal MSS of Vidyapati's padavali, discovered by Haraprasad Shastri, contained the poems of thirteen poets other than Vidyapati. Nepal MSS forms the basis of the edition of Subhadra Jha and that of the Bihar Rashtrabhasha Parishad. The Rambhadrapur MSS contains two poems by Amritkara and twenty four padas without any bhanita. The Raj Library MSS has one poem by Lakshminath and another annonymous one is incomplete. The Bhasagita MSS of Nepal, noticed by Haraprasad Shastri, P. C. Bagchi and J. K. Mishra is a remarkable collection of Maithili songs. The MSS noticed by Shastri and Bagchi, had only eightyone songs whereas the another, noticed by Mishra, has hundred and seventy-three poems out of which ninetynine is written in one handwriting and seventyfour in another. More than eight poets, other than Vidyapati, are collected there. The Kamsanarayanapadavali, preserved in the Hemraja Sharma library of Nepal, contains one hundred and fortysix poems of about twentyfour poets including Vidyapati. Lochana's RT and Jagajyotirmalla's Sangitachandra contain some best specimen of Maithili poems. There are

various other old Maithili MSS, spread over the length and breadth of Mithila which contain a fair collection of Maithili poems of all ages and some of them are coming to light almost invariably. Various other MSS are still lying unnoticed in Mithila.

Among the most notable and eminent contemporaries of Vidyapati were persons, associated with the Oinwara court. The two eminent Kayastha poets of the age were Amritakara and Amiyakara. Both of them held the post of minister at the Oinwara court and were very much attached to Sivasimha and his successors. They were equally attached to Vidyapati who adorned the Oinwara court by his august personality. Vidyapati has complimented Amiyakara as a person, well versed in politics and poetics, and of philanthrophic disposition. He was a source of perpetual relief to the poor and the needy. He is described as a moon among the Kayasthas and a repository of nectars. Vidyapati pays his compliments to this respository of nectar in the following words :

“Amiyakara is a veteran policy maker and well-versed in mathematics.

He has special command over lexicon, grammar and poetics,

He honours everybody and befriends all.

He helps the poor, the Brahmanas and the afflicted.

As a musical genius, he shines like the moon among the Kayasthas.

He provokes the appellation,

“the gar land of the poets” for himself and showers necter in



his verse."

This unqualified tribute to Amiyakara by Vidyapati shows his greatness as a poet, a musician, a grammarian and a lexicographer. Though his poems are available only in quotations here and there, it may be asserted without any fear of contradiction that he was a great genius of his time and his knowledge of poetics was second to none. According to Dr. B. B. Majumdar, Amiyakara was a man of affairs and a popular poet. It is wrong to call him an imitator of Vidyapati, who pays him tribute in such high sounding words. He was a great poet and Vidyapati was proud of his company at the Oinwara Court. The writer of these lines is a direct descendant of this great poet. All his poems are yet to be collected and published.

Amritakara, another Kayastha minister of Bhairavasimha- deva, was an eminent poet and a notable contemporary of Vidyapati. His extant love poems, though few and far between, show that he was a poet of no mean importance. He composed songs for a pretty long time,that is from the time of Sivasimha to that of Bhairavasimhadeva. His poems, too are available only in quotations and are scattered in a number of collections and hence it is not posssible to present a comprehensive study of this poet. Even then we cannot minimise his importance in the literary history of Mithila. Amritakara and Amiyakara were two different persons belonging to two different families and hence these names should not be confused with the one and the same person as has hitherto been done by the scholars. Amritakara belonged to the Balainbamsa and Amiyakara



belonged to Biara-bamsa of the Kayasthas of Mithila. The main difficulty in presenting their correct estimate is the lack of availability of their works. A complete MS of Vidyapati's Kirtipataka when discovered, will throw a flood of light on many contemporary problems including the history of some of the eminent contemporaries.

Vidyapati's own daughter-in-law, Chandrakala, was one of his notable contemporaries. Her single extant song has been preserved in the RT. It is a sensuous one, full of Sanskrit words and images and it is evident that she was well-versed in Sanskrit. In that extant poem, Chandrakala illustrates pritikariragini. Bilingualism in literary composition was a common feature in Mithila in those days and hence there is nothing unnatural about it if we find the excessive use of Sanskrit words and imageries in her poetry. She is believed to be the wife of Harapati, eldest son of Vidyapati. This identification has been recently questioned by Pandit Kanchinath Jha "Kiran", who has tried to show that she was the wife of Chandrakavi Jayadeva and not the daughter-inlaw of Vidyapati. The entire chronological sequence of Mithila is in a state of flux and hence no last word can be said in the present state of our knowledge.

Vidyapati's eldest son, Harapati, was a renowned scholar of his time. He wrote in Sanskrit two important books, viz. Vyavahara-pradipa and Daivajnabandhava. He was a great astrologer. He was a Mudrahastaka (keeper of the royal seal) under the Oinwara. Like his father, he was a great poet as well. His extant poems are not all known, though some



stray poems have been noticed here and there. Four of his Maithili songs have hitherto come to light and they deal with parakiya heroine, mana and Viraha. It appears that Harapati, like his father, was a poet of love and beauty and the influence of Vidyapati on his poems is immense. Only recently some of his poems have been brought to light by Prof. Vedanath Jha.

A well known Sanskrit writer, Bhanukavi, is equally prominent in the realm of Maithili literature and was an eminent contemporary of Vidyapati. Two persons of this name have flourished in the middle ages and hence proper identification is not possible. He is believed to have been a contemporary of Chandrasimha, step brother of Maharaja Bhairavasimha. In another source, it is said that Maharaja Chandrasimha of Morang (Nepal) was the patron of Bhanukavi. His extant poems are collected in the above mentioned MSS and anthologies. In so far as poetic qualities are concerned, Gajasimha is far more important than Bhanukavi. His poem is collected in the Tarauni Palm leaf MSS with his own name in the Bhanita. In his viraha poems, there is a slender touch of weariness besides the usual charm and fluency. Another Sanskrit author, Rudradhara, is a great Maithili poet and his extant poem is collected in the Nepal MSS. Bhikhari Mishra Kaviraj, Dasabadhana Thakur and Narapati Thakur also composed songs in Maithili. Their age and identity are yet in the limbo of oblivion and nothing positive about them is known to us except that Narapati Thakur was the second son of Vidyapati.

Among the eminent contemporaries of Vidyapati, the most important

is Vishnupuri, one of the greatest medieval thinkers and the well-known author of Bhaktiratnavali. He is the most important writer and composer of Maithili songs of medieval period after Vidyapati. The favourite theme of the Vaishnava faith was the love of Radha and Krishna and this aspect has been treated by writers of the middle ages both scholastically and popularly. The Bhagavata Bhakti ratnakara is a good example of the scholastic treatment. Chaitanya was equally indebted to Vidyapati and Vishnupuri. Dr. S. K. De, in the Padavali of Rupa Goswami, has incorporated the Krishnaite writings of the Tirabhukti Bhaktas and a study of the same reveals to us that the attitude towards the Krishna cult in Mithila and Bengal was almost the same in the beginning. While Vishnupuri represented the scholastic side, the popular way of handling Radhakrishna cult was initiated by Jayadeva and had its efflorescene in Vidyapati. Vishnupuri flourished in the middle of the fifteenth century A. D. and belonged to the family of Karmaha Tarauni. He was a widely travelled man and his original name, before he took Sanyasa, was Ramapati. His works were immediately translated into Bengali in the latter half of the fifteenth century A. D. and for sometime he was taken to be a Bengali. He is believed to have composed songs in Maithili and some of his extant poems bear Vishnupuri as his Bhanita. He was a thorough Vaishnava and hence most of his songs have by now been naturalised in Bengali. He was a devoted singer. His extant Maithili songs bear the imprint of his greatness as a poetic genius.

Other notable contemporaries of Vidyapati included Yasod-hara,

Chatur Chaturbhuja, Navakavisekhara or Kavisekhara, Jivanatha, Rajapandita, Madhusudhana, Lakshminarayana, Laksminatha, Kashinatha, Shyamasundara, Shridhara, Govinda, Ramanatha, Kamsanarayana and a host of others. A complete collection of the poems of the above mentioned authors is not available but their extant poems in different collections, anthologies and MSS enable us to show that they were great poets and composers of songs but their recognition was not possible in view of all pervading personality of Vidyapati. Yasodhara dedicated his poems to King Hussain Shah of Bengal. Chaturakavi composed songs on the Krishna legend. Bhishma Kavi acquired prominence in the Moranga Court (Nepal) for his sweet Maithili songs. He had a great mastery of rhythm and had acquired a name for himself. Various other poets and writers travelled to different parts of the country and carried with them the tradition of Maithili lyrics. They composed and sang for their masters. Both secular and devotional poems were written by the contemporary poets. Lakshminatha was a prolific writer and a poet of great eminence. In one of the Bhanitas, he calls himself Lakshminathanaresha.

Kamsanarayana, the last of the Oinwaras, was one of the greatest patrons of Maithili literature after Sivasimha. Himself a poet of repute, he patronised poets and scholars. A complete collection of his Padavali is now under the possesion of J. K. Mishra. The Bhagirathpur inscription contains an eulogy of the last great king of the Oinwaras. He was a contemporary of Nasrat Shah of Bengal, who was responsible for the



final conquest of Tirhut. In one of his poems, Kamsanarayana, a terror to the Yavanas (as described in the Bhagirathpur inscription), sings of Nasrat Shah of Bengal. Politically downtrodden and dejected, Mithila still maintained her literary tradition and during the reign of Kamsanarayana, there was a brilliant revival of the tradition of lyrical songs. From the literary point of view, the age was as glorious as that of Vidyapati since a good number of lyric poets found shelter under his hospitable roof and there they contributed a good deal towards the development of Maithili literature.

Govinda, Kashinatha, Ramanatha and Shridhara were the shining luminaries in the court of Kamsanarayana and their poems are collected

in a number of anthologies and MSS. Govinda occupied the same place in his court as Vidyapati had in the court of Sivasimha. The identification of Govinda is yet a matter of conjecture but a glance at the Panji of the Kayasthas will lead us to conclude that he was a Kayastha. On the basis of this study of Kayastha Panji Pandit Shashinath Jha has shown that Govindadasa belonged to a renowned scholarly family of the Karna Kayastha. He was a brilliant poet whose imageries are marvellous and metaphors remarkable. He is the master of racy language, lucid style and sweet songs. He was a devotee of Krishna and his command over the language was unique. His expressions in superb lyrical language are lucid.

Vidyapati mentions one Bodhidasa, a Kayastha, as a devout saint



and scholar in his Purushapariksha. The sparks of Vidyapati continued to be kindled by his eminent contemporaries like Amiyakara, Amritakara. Chaturbhuja, Govinda, Bhisma, Bodhidasa Kamsanarayana, Vishnupuri and others under the benign patronage of the Oinwara court. Even the last ruler of this dynasty provided ground for the all round development of Maithili literature. From all angles, the reign of Kamsanarayana, also identified with Lakshminatha, forms a landmark in the literary history of Mithila. Forgetting the distressing political condition of Mithila and deteriorating economic condition, the elites of the age and others important in public life, encouraged the popular language and enthused all important men of letters to compose in vernacular. The earlier tradition reached a high watermark in the reign of the poet-king, Kamsanarayana, who is said to have sung: “Have patience, all your desires will be fulfilled”. Two more poets of eminence, believed to be contemporaries of Vidyapati, are known and they are Simhabhupati (a renowned poet) and Champati (an Oriya poet) also known as Vidyapati. The poems of Champati (also known as Vidyapati) are in pure Maithili. The identification of Simhabhupati, Champati and others have been discussed threadbare and examined afresh by Niranjan Chakravarti. The age of Vidyapati has left an indelible mark on the history of Maithili literature. The queens and courtiers of the age were equally interested in the development of popular language and lyrical poetry.

Love was the theme of all the poets of the age and they dwelt mainly with the love sports of Radhakrishna, though songs on other Gods and



Goddesses were not altogether neglected. The secular character of these songs is evident and that is a great point to be reckoned with in the middle ages. Fine imageries and emotions mark the poems of all important poets and in no time the sweetness and charm of Maithili poetry gave birth to a host of imitation in Mithila and other parts of India. Some of the imitators were so successful that at this stage it is difficult to distinguish the imitation from the original. Maithili literature till the time of Govindadasa continued to be dominated by the spirit of Vidyapati and the reasons are obvious. The unsettled social and political condition was responsible for all round decline in the realm of art and culture. The absence of a really poetic genius after Vidyapati is responsible for the decline of poetic spirit. With the passing away of Kamsanarayana from the scene of history, the progressive trend of Maithili literature suffered a setback and disruption set in for years to come. There were some worthy successors, no doubt, but they were without the glory of their predecessors.

III

Successors without Glory:

The indelible mark of Vidyapati on the history of Maithili literature is evident from the study of the poets who followed him. He dominated the scene for more than two centuries and his successors bear a clear impress of his poetic genius. The mediocre successors, though impressive in their own way, pale into insignificance when compared with those of their master. All his successors, with the notable exception of



Govindadasa, were mediocre poets without any glory. Most of them were imitators and minor poets and no notable extracts of these writers are known to us, though some of them are preserved in different anthologies. They do not deserve any special mention. After the fall of the Oinwaras the centre of gravity shifted to Nepal and most of the writers also shifted to Nepal. In Mithila, Haridasa, Mahesha Thakur, Bhagiratha Kavi, Mahinath Thakur, Lochana, Bhavesah, Bhawaninath, Chaturanana Kavi, Dharanidhara, Jayakrishna, Jayarama, Raja Lakhanachanda, Nripa Prithvinatha, Prithvichanda, Kaviraja Puranamalla, Ratnai Kavi Sadananda, Sangama Kavi and many others were the important successors of Vidyapati. Among the worthy successors were Govindadasa and Lochana. They wrote on different aspects, both canonical and secular. The old theme of Nachari and Radhakrishna legend continued to influence the course of Maithili poetry after Vidyapati. The songs of some of the scccessors of Vidyapati are preserved in the RT of Lochana. Haridasa is well known for his Nachari.

The founder of the Khandawala dynasty of Mithila, Mm. Mahesha Thakur, was a versatile genius. Though usually known all over India as a renowned scholar of Sanskrit, he is well known in Maithili for his devotional songs in praise of Shiva, Ganga and Tara. His expressions are direct and simple. He has the unique capacity of expressing his highest philosophy in the simplest language. He was a great patron of poets and scholars. His brother, Bhagiratha in continuation Thakur, was also a poet of some importance and he is said to have composed songs in praise of



Maharaja Manasimha. who, in the words of Grierson, was “a great patron of learned men”. Mahesha Thakur is said to have won the confidence of Akbar and Manasimha. Since his days, the Khandawala court has been a great source of inspiration to Maithili writers and poets.

GOVINDADASA

As a matter of fact, in thoughts, in imagery, and in the forms of expression, the contemporaries and immediate successors of Vidyapati are so much indebted to the great master that we donot come across any original figure till we reach the time of Govindadasa in the beginning of the Seventeenth century A. D. With Govindadasa begins a new phase in the history of Maithili literature. In the age of Govindadasa, Maithili could be cultivated only as the emotional vein of personal devotion to God or as the expressions of natural feelings of love. The age of Govindadasa is uncertain and so is his identity The Anandavijayanatika contains a vivid account of his qualities. He is believed to have flourished in the seventeenth century and to have been attached to the Khandawala rulers of Tirhut.

His favourite theme was the love of Radhakrishna and here Govindadasa is by far the best writer after Vidyapati. At that time there was a close cultural contact between Mithila and Bengal and there was regular interchange of ideas and thoughts. Navadwipa was modelled on the ‘Chaupari’ of Mithila and Chaitanya was greatly indebted to Vidyapati and Vishnupuri. It is believed that Govindadasa was greatly influenced by the teachings of Chaitanya and there is nothing unnatural



about it. Govindadasa directly appealed to the senses and this he could accomplish with rare distinction through the musical qualities of his songs. That way, he was the greatest successor of Vidyapati. Like Vidyapati, Govindadasa has also been claimed by the Bengalies as their own. Nagendranath Gupta declared him to be a Maithila poet and an authentic edition of his Maithili poems was published by the late Dr. Amarnath Jha in the now extinct Sahitya Patra of Darbhanga. A critical estimate of Govindadasa has been published by Narendranath Das in a number of articles. A popular edition of Govindadasa Padavali has been published by Mathura Prasad Dixit. A new edition of Govindadasa Padavali has since been edited by the late Dr. Biman Bihari Majumdar and published from Calcutta.

His poems on the Radhakrishna legend have a unity of description and treatment in the delineation of Krishna’s sports and the Viraha of the Gopis. In one of his poems, he calls Vidyapati as his master. Dr. Sukumar Sen says : “He drew largely upon classical lyrical poetry for treatment in vernacular. All the simple and complex figures of speech and other devices known in Sanskrit rhetorics were utilised by our poet. But the greatest achievement is metrical perfection added to musical assonance and rhythmic movement. For this the poet had to take recourse to anuprasa (alliterations) which never marred the beauty of his poems as it would have surely done in case of poems by an inferior poet. This love for alliteration and assonance is not infrequently responsible for the absence of thought. Though only the external polish is apparent in



his poems, it cannot be denied that the poet's power of describing the amorous sentiment and his colourful imagination were of a very high order. The music of his verses and rhythmic diction of his language, full of tatsama and semi-tatsama words and forms, compensates for everything. The poet modelled his songs after those of Vidyapati.... He has written on the psychological aspect and on all different topics of the love story of Radhakrishna. Musical word painting was his forte. Nevertheless in the depiction of the passion and the disappointment of love and its intensity, he has really very few equals. His songs become really enjoyable" {History of Brajabuli Literature). Sweet to the tongue and treat to the ears, he composes his radiant songs. Dr. J. K. Mishra believes that the beauty of some of his poems is marred by the excessive use of alliterations and assonance and those poems, which are free from that kind of alliteration, are superior to these.

In his poems, he deals with Mana, Viraha, Vasantalila, Rasalila, Radhavarnana, Abhisara etc., but voluptuous songs are rarer in him than Vidyapati. His songs are sweet, artistic and smooth in the movement of lines and sometimes meaning is sacrificed to formal beauty in his poems. The intensity of imagination, width of vision and the depth of feeling, that we have in Vidyapati are not so great and forceful in Govindadasa and the difference between the two iswell marked. Vidyapati is sophisticated in the use of metaphors and imagery and creates a happy atmosphere of joys and sorrows to the extent that he enters the sentiment of people at large, irrespective of everything, in simple language. As



opposed to this, Govindadasa prefers to play upon the sound and meaning of letters and his straightforwardness is erotically devotional with the result that at times his most sensuous language, though displaying the emotion of a poetic artist, becomes obscure which could be enjoyed not by all but only by a devout heart. There has hardly been any such successful carrier of musical words as Govindadasa. In the following song, Radha, in the unhappiness of her separation from Krishna, wishes that she might die, and her body might dissolve with the five elements.

"Let my body become the dust on the path my lord treads
Let it become the mirror wherein he beholds his face
May the conflict between separation and death be over,
May death unite me with Krishna
Let my body become the water in the pool where he bathes
Let it become the golden breeze that fans his body
Let my body surround him like the sky wherever heroams, a
blue cloud."

His lyrical songs bear the impression of his vast learning and most of them are in a language known as Brajabuli. He had mastered the ornate style of Maithili lyric poetry and his songs are resonant with the harmony of sound and sense. He had also a number of imitators. As his direction of appeal was through the heart to the ear, his success led to the speedy degeneration of Vaishnava poetry. Govindadasa is a name to conjure with in the history of Maithili poetry after Vidyapati.

LOCHANA

Lochana Kavi is known to us for his famous work 'Ragatarangini'. Maharaja Mahinath Thakur of the Khandawala dynasty, a great poet himself and a lover of Maithili language, was his patron. It was at the hands of Lochana that Maithili lyrics once again rose to the height of glory. From the literary point of view, the reign of Mahinath Thakur bears close resemblance to that of Sivasimha and Kamsanarayana. Lochana heralded the beginning of a new era in Maithili poetry. Besides being a poet, he was a great authority on music. He compiled his RT for the pleasure of Narapati Thakur and in that very work, he has sung in praise of the rulers of the Khandawala dynasty from Mahesha Thakur to Mahinatha Thakur. He was also taken as a Bengali but Dr. Subhadra Jha has finally settled the question of his nativity for good. The RT occupies a unique place in the history of the Mithila School of Music besides its being an important source for the study of a large number of Maithili and Hindi poets who are otherwise unknown. There are nine songs by Lochana himself. He was conversant with the then form of Hindi language which he describes as Madhyadesibhasha but his preference rather love for Maithili is only natural.

He composed songs in Maithili and regarded them as important as that of Vidyapati but in spite of his tall claims, he remains an ordinary poet and his lyrics are of the usual erotic nature. His unique contribution lies in his study of the structure and the prosody of the Maithili lyrics. It was he who for the first time distinguished the various moods and



melodies of the Mithila School of Music and defined Ragas and Raginis on the basis of metres or Chandas. To illustrate the Ragas, the songs of about forty poets have been collected and quoted. That way the RT serves as an evidence of the development of art and literature from Vidyapati to Lochana. Forty five songs of Vidyapati are collected therein. He has also given us a chronological account of the poets of Mithila. The successors of Vidyapati lived as poets but, of course, without the glory of the master.

IV

Khandawala rulers:

The establishment of the Khandwala dynasty under Mahesha Thakur marked the beginning of a new era in the history of the Maithili literature. The rulers of this dynasty were great poets and scholars themselves. They also patronised men of arts and letters and music. They revived the literary traditions of the Karnatas and the Oinwaras and encouraged the cultivation of poetry and music. We have seen above the achievements of Mahesha Thakur as a poet. Keeping with the tradition of the family, Maharaja Mahinatha Thakur, a great poet and scholar, also composed poems. When one of his brothers, Narapati Thakur, went on a campaign against some turbulent chief, Mahinatha Thakur composed devotional songs in praise of Goddess Kali praying for the safety of his brother. He was a great lover of Maithili language. Lochana Kavi flourished in his court. Narapati Thakur was also an expert in music and poetry. The RT was compiled for his pleasure. Though the literary

activity continued till the end of this dynasty, the glory that was Mithila of the Karnatas and Oinwaras sank into insignificance resulting in the decline of literary glory. The growing influence of Brajabhasha in this region in the middle ages gave a set back to the Maithili literature. Lochana was enamoured of it and its use became more pronounced after the reign of Maharaja Raghavasimha. The growing popularity of Brajabhasha was due to the fact that it was associated with the birth-place of Krishna, whose legends grew popular in the middle ages in the wake of the growing Vaishnava faith. The mixture of Brajabhasha and Maithili gave birth to a new hybrid or mongrel language to which we shall revert to shortly.

V

SUMMARY AND CONCLUSION

The medieval period was the golden age in the literary history of Mithila since many of the illustrious names in the field of literature, philosophy, Smriti, etc. flourished during this period. Not only Mithila but the whole of India is rightly proud of these luminaries in different branches of knowledge. From here flowed the eternal light of learning and the place was the much frequented resort of the refugee scholars for centuries. Most of them were the contemporaries of Vidyapati and some of them his worthy successors. In spite of the wise statesmanship and consummate skill, the Karnatas and the Oinwaras could not keep the conquerors off for a very long time and even when their political sovereignty was a thing of the past, they succeeded in maintaining their

cultural tradition to a great extent. The people of Mithila changed with the time. Chandeshwar, the great political thinker of the period, proposed

that simply by an obligation to pay tribute to an overlord, sovereignty does not cease.

According to Chandeshwar, sovereignty can also subsist where overlordship consists only in demanding regular annual tribute. The seven voluminous Ratnakaras, compiled by Chandeshwar, have greatly influenced the social life of Mithila since his days. Attempts towards the reorganisation of the society were made and the excessive conservatism in this regard had, of course, some adverse effects on the later social development. The sixteen Samsakaras of the Grihyasutras were reduced to ten during this period. For that purpose, various Paddhatis (systems) were compiled and they ultimately replaced the Grihyasutras. Rigours were imposed on social intercourse among different castes and classes and people were expected to conform to the codes laid down for the purpose.

It was in this background that Vidyapati, his eminent contemporaries and successors lived and wrote. The grip of the feudal age was so strong that it was difficult for any of the writers to pronounce any ideal of equality on the basis of early democratic character of Vaishnavism, to which most of them subscribed mentally. The rigours of social system stood in their way. In spite of his association with the court and notwithstanding the impediments, Vidyapati shone like a moon on the



firmament of the literary sky of Mithila and made his homeland a real ground for the development of sweet lyrics. It may sound strange to many that living long before Shakespeare, Vidyapati should have shown so deep an understanding of modern love. The secular character of his poetry cannot be denied but there is no lack of spiritualism in his poems. It was through the medium of his sweet lyrics that he rose to the greatest height and made his age remarkable to the extent of its being called a golden age. He is held, even to-day, in high esteem by all lovers of poetry and music. In describing amours, he is almost unparalleled.

His charming mellifluous lyrics show his intrinsic greatness. His lyrics have become a part of the lives of a whole people, the very life blood of the Maithili speaking people. Because of the raciness and crispness of the language, many of his lines have passed into common speech. His lyrics are a blend of eroticism and devotion. In most literatures, they usually go together. But in the case of Vidyapati there was a special reason for its being so. Being hard put to reconcile on the one hand the demand of his patrons for courtly and erotic poetry and on the other hand the demand of society for poetry which may fortify Hinduism against the onslaughts of Islam, he wrote primarily love poetry but gave it a devotional character. The platonic hymns of Spenser reminds us of the same type of poetry. Vidyapati drew his imageries from the whole of contemporary life. He made poetry an integral part of life. His contemporaries and successors were no match. He dominated the scene of Maithili poetry for centuries not only in Mithila but also



elsewhere. Very few persons of his calibre are found after Vidyapati in the whole range of Maithili literature. While his contemporaries are eminent, the successors, with few exceptions, are without any glory. None of them could rise to his height, though from the artistic and literary point of view, Amiyakara, Kamsanarayana, Govindadasa are no less important. The song composed by the above writers, are not yet available and, hence, any assessment of their poetical qualities or genius will be faulty and not free from doubts in the present state of our knowledge. The tradition of the age continued unabated but without the glory of the past.

CHAPTER—VI

The Mongrel Language

In the middle ages, Mithila was an important centre of learning and the people from different parts of eastern India flocked to this place for the acquisition of knowledge. Alongwith the traditional scholarship, Maithili was also cultivated by a number of scholars who carried with them the sweet songs and traditions of literary vernacular heritage. It has been rightly held by B. K. Barua that Brajabuli sprung from Maithili. Though artificial in itsnature, a very mellifluous kind of poetic language developed in the hands of the poets of Assam and Bengal from the fourteenth century onwards and this came to be known as Brajabuli in Bengal and Brajawali in Assam. According to Dr. S. K. Chatterji, it is a kind of Maithili, mixed with Bengali in Bengal and Assamese in Assam, with some earlier Apabhramsa and contemporary western Brajabhasha

forms. Vidyapati's influence on the poetical composition of neighbouring states is immense and immeasurable. Through the cult of Chaitanya, the songs of Vidyapati travelled to Assam and Orissa and in Bengal these songs came to be written in hybrid language and that to be known as Brajabuli. An imitation of his language created the tradition of an artificial language followed so lovingly in the whole of north-eastern India.

The name Brajabuli was given to it as the story of Krishna's sports in the land of Vraja was narrated in lyrics in this artificial literary language. The use of Brajabuli is a case of direct participation in a common literary life in eastern India and the noteworthy agreement with Nepal and Mithila and partly Bengal and Orissa is the religious drama which with Brajabuli lyrics, developed in Assamese in the fifteenth century A.D. Both in the Baragitis, Ankianatas and prose, Sankaradeva used a mongrel language, known, as Brajabuli or Brajawali, on the mixed Assamese or Maithili speech. That was nurtured and nourished by a host of scholars. Grierson called this event an unparalleled circumstance in the history of literature and described this mongrel language as a 'bastard language'. The successors of Vidyapati in Assam and Bengal wrote their songs in this language which almost entirely lacked the polish and felicity of expression of the master-singer, though in appearance they bore close resemblance. These Brajabuli songs became very popular in Bengal. According to Rabindranath Tagore, the Vaishnava songs of Bengal were largely mixed with Maithili. Maithili element in Brajabuli was the direct result of Vidyapati's influence. His language was imitated

 

by his followers in the whole of eastern India. Brajabuli has been rightly described as a “Mongrel Language”, unnatural and incorrect but used extensively by the Vaishnava singers in composing their lyrics. This mongrel language described by some as ‘hybrid’, was in extensive use for more than three centuries and even in our age, Rabindranath used it for his Bhanusimha Thakur Padavali. As a Vaishnava lingua franca, it spread to different parts where Krishna legend was popular.

Among the best Brajabuli writers of the Vidyapati School are Narottama (of unsurpassed devotional fervour), Balaramadasa (unrivalled for the tender scenes of Krishna’s childhood), Jnanadasa (well known for his elegance of style and diction) and Govindadasa Kaviraja who with Vidyapati and Chandidasa are in the forefront of the Padakartas. Balaramadasa exceles all Bengali Brajabuli poets and is a skilled metrician as is evident from his ornate poetry. Govindadasa is exclusively of the Vidyapati School and writes almost always in the Brajabuli. He is almost the greatest after Vidyapati. In verbal harmony, he is matchless and his alliterations almost remove his poems to the realm of music. The later writers almost echo the sentiments of their predecessors. Govindadasa’s songs are held in great appreciation by the people as they are in sweet Brajabuli. In Brajabuli, we find a preponderance of Prakrit words together with sparkling of Maithili which constitutes greatly to the softness of the mixed tongue. The choice of Prakrit words together with some of the soft sounding Maithili words are combined in Brajabuli in an artistic manner. Govindadasa is a perfect master of this mongrel language and

his songs are only next to Vidyapati and Chandidasa. Though lacking in natural mellifiuousness, his songs show a wealth of rhythmical expression and are well known for their sweetness of language. Among the smaller fries were. Lochana (noted for his light colloquial touch), Kaviranjana (also called minor Vidyapati), Vasanta Rai (known for his delicate frail music), Ananta Dasa, Yadunandandasa and others. Vasant Rai cleverly revised Vidyapati's poems and changed his Maithili into elegant Brajabuli.

The Radhakrishna songs of Vidyapati cannot be dissociated from the pervading religious idea as we see that these songs inspired the Vaishnavas. The Vaishnava literature is essentially a literature of the people and the creators of that heritage had fought successfully against orthodoxy and priestcraft. They were conscious of the new strength. A revolt against the orthodoxy and clumsiness of religious behaviour has been the birth right of the easterns since the days of Mahavira and Buddha and the singing of Radhakrishna songs or Nacharis in honour of Shiva in vernacular was a conscious revolt against the social orthodoxy of the time. The Bhakti movement of the middle ages had broken the fetters of the social autocracy. The Vaishnavas revolted against the caste system and priestcraft. The educational institutions of Mithila held the torch of learning immortalised by its association with Chaitanya, was closest during the period under review. The biographers of Chaitanya says

that sometimes for the whole night, Chaitanya would sing the songs of Jayadeva, Vidyapati and Chandidasa, explaining as he sang the relation



of soul to God referred to in these songs. The Maithila singers could not be so vocal as their counterparts in other states because of certain unavoidable reason.

The Vaishnava singers of Assam, Bengal and Orissa wrote their songs in Brajabuli in which there is a preponderance of Prakrit words together with Maithili. This melody has contributed to the softness of the language which is singularly sweet and pleasing to the ears. The Brajabuli brought into use a long list of words, common to Hindi. The admixture was due to predilection of the Vaishnava singers in favour of a dialect of Vraja and the adoption was also necessary to imitate Vidyapati. The adoption of Brajabuli helped the exchange of ideas between the people of that place and those of Mithila and Bengal. Actually speaking, Brajabuli is a result of the imitation of the Maithili forms by the Vaishnava singers. The Vaishnava poems are free from rigidness of classical models and are prompted by a superior poetic faculty, keenly alive to the natural rhythm of metre and expression. They freed themselves from the trammels of the old and stereotyped metres and thereby made the lines more artistic and rhythmical as will be evident from the following :

“Praise be to Jayadeva, the brightest jewel of the princes of poetry; praise be to Vidyapati, a store-house of elegant sentiments and praise be to Chandidasa, the highest pinnacle of delicate feeling,—who is peerless in the world.”

The lyrical tendency had its beginning and perfection in Mithila

and both Maithili and Avahatta writings of Mithila, Bengal and Nepal confirm this view. Bengali Vaishnava lyrics were equally popular in Mithila and Nepal and the reciprocity had been responsible for the wide prevalence of the Mongrel language. With its archaic vocabulary and minimum of grammar, it offered to the better equipped writers a sonorous instrument that was almost ready-made. On account of its variable vowel length and moraic metre, Brajabuli songs are never divorced from melody. Bengali and Assamese writers cultivated the diction of Maithila poets and turned them into a language, saturated by their idioms and phrases, known as Brajabuli, a term made popular from the eighteenth century onwards. The famous theme in these Brajabuli songs centres round Radhakrishna.

The Brajabuli poets have some romantic glamour for the language. They turned everything about Radhakrishna into a poetic beauty. Radha on her love-tryst {Abhisara) is the symbol of human soul on the hazardous way to its perfection. Their love is perfect only in those moments of ecstasy when they loose all sense of separateness. These songs, relying mostly on sound, defy all attempts at literal translation. To deprive them of music is to deprive them of their essential life. Their main appeal is through verbal music of which Vidyapati was the greatest master. The Brajabuli literature deals with the various aspects of the Krishna legend and the story of Radhakrishna is developed through Purvaraga (dawn of love), Dauta (message), Abhisara(tryst), Sambhogamilana (union), Mathura (separation), Bhavasammilana (re-union) and also through affection as



between parent and child (Vatsalya), friendship (Sakhya), devotion of a servant (dasya), tranquility through polarisation of souls with each other (Santa) and the ecstatic oneness of man and his mistress (Madhura). On account of these limited number of themes, the Brajabuli poets sometime rather often become stereotyped since their primary allegiance is to religion and not to poetry. None of them could rise to the height of joyousness of Vidyapati while describing the physical sensations nor could they reach the depth of the poignant feelings of Chandidasa. Whatever might have been the actual faith of Vidyapati, the fact remains that he was somehow instrumental in popularising the Krishna cult in the neighbouring provinces of Bengal, Assam and Orissa in a peculiarly sensuous phraseology of the Puranas and developed into one of the highest literary achievements. Dr. Subhadra Jha believes that some of the Brajabuli songs are in pure Maithili, some mixed with Maithili, Bengali and Brajabhasha. Govindadasa of Mithila was one of the greatest Brajabuli poets. In Assam, Samkaradeva was responsible for the development of Brajabuli. The direct influence of Vraja on the Assamese Brajawali is more noticeable than in Bengal. The Baragitis (celestial songs) have great poetie beauty, tenderness of sentiment and loftiness of thought. Ramananda Rai was the greatest Brajabuli poet of Orissa. His language is Maithili mixed with Brajabhasha, Bengali and Oriya. The Oriya Brajabuli poets were also inspired by Vidyapati. According to B.K. Barua, Samkaradeva wrote his devotional songs in an archaic speech, because Brajabuli as a language “had less use of compound consonants,

a preponderance of vowels, an alliterative fineness of texture, and a subtlety of implication" (History of Assamese Literature, p. 30). It was a more flexible medium of lyrical composition with some element of sacredness associated with this language. The Assamese Ankianatas and Baragitis are in Brajabuli in which, in case of Assam, there is a predominance of Maithili words. Besides being the literary medium of the Vaishnavite poems, the Brajabuli phonetics and tracts made it flexible. The Maithili dramas, discovered in Nepal, contain a good deal of Brajabuli forms. Maithili with other current literary forms dominated the scene.

The people who created the Vaishnava literature had warred against orthodoxy. They had risen out of the stupor of ignorance of ages and become conscious of their new strength. They broke through the thick walls of the time-honoured institutions and opened a new vista. The Brajabuli poems breath freedom from the rigid style of the old School. They are free from the slavish imitations of the Sanskrit models and are full of appropriate homely words. The poets of Mithila, Bengal, Assam and Orissa not only made Brajabuli a fitter vehicle of tender thought but gave scope for contributions by persons outside this linguistic group. The spirit of freedom dominates their style of omposition and in their description of social life. They enjoy precedence for their poetic excellence and delineation of tender emotions.

CHAPTER—VII

Crossing the Frontier



The fall of the Karnatas and the consequent decline of the political power under the Oinwaras sounded the death-knell of the era of independent Hindu kingdoms in the north-eastern fringe of India and the scholars and poets of Mithila and Bengal took shelter in Nepal. In those days, the contact between Mithila, Nepal, Assam and Bengal was very close and intimate. The literary refugees carried with them their cultural heritage of superb scholarship and mellifluous poetry. Maithili, with its rich cultural tradition, crossed the frontiers of Mithila and its finished style and diction was carried over to Nepal, Assam, Bengal and Orissa. The scholars of Mithila had already acquired influence in the court of Nepal and after the establishment of matrimonial alliance between the descendants of the Karnatas and the Mallas of Nepal, five Maithila scholars, viz., Kirtinath Upadhyay, Raghunath Jha, Shrinatha Bhatta, Mahinatha Bhatta and Ramanath Jha were invited to Nepal. They not only carried with them the culture of Mithila but also their language. The Bengali Vaishnava lyricists not only avidly cultivated the style and diction of Maithili language but they also imitated. In spite of the disturbed political situation, the Maithila scholars cultivated the language with a sense of support from their patrons. The tradition of unbroken continuity of lyrics in Mithila gave a new impetus to the Bengali lyrical poetry. The Bengali Vaishnava poetry was an imitation, nay even adoption, of the songs of Vidyapati and his predecessors and contemporaries in Mithila. The developed Bengali lyric was well known in Mithila in the days of Govindadasa. These lyrics travelled to Nepal



and became popular for their freshness of style and music. In Bengal, Assam and Orissa, both Umapati and Vidyapati were taken as Vaishnava singer. With the help of known imagery, they arouse the same kind of emotions. The royal court of Nepal patronised the poets and scholars who arrived there and they avidly cultivated the Maithili language and rightly justified themselves as the worthy successors of Vidyapati.

(I) NEPAL

After the establishment of the close relationship between Mithila and Nepal, eminent Maithila scholars and poets were invited to the court of Nepal. Chandeshwara was the first Maithila to have touched the feet of Pashupati. The Maithila Nibandhakaras were invited to frame laws and rules. The contact between the two countries from the days of Harisimhadeva has been very intimate and close. The Malla rulers were great patrons of arts and letters. The long association enabled the Maithila scholars to gain access to the court, where they introduced their vernacular songs in the Sanskrit dramas which were staged on all important occasions. Maithili exercised a great influence on the literature of Nepal. The Nepalese poets imitated Maithili in their own compositions and there grew up the sukumarasahitya or belles letters of Nepal. Maithili was one of the languages of the Panditas of Nepal Darbar and they also composed songs in Maithili. Even the small zemindars on the Indo-Nepalese border (specially Morang area) patronised literary and cultural activity. Vidyapati was a great force in Nepal and as a result of the patronage of Malla kings, Maithili occupied the place of court language



there. The Malla kings themselves became lovers of Vidyapati and they, themselves, not only composed songs but also inspired others to follow their footsteps and employed the-musicians to set them to music. Vidyapati had a host of successors in Nepal.

Jagajyotirmalla (1613-1633), a ruler of Nepal, was himself a great poet and patron of music. He employed many Maithila musicians and poets at his court. Jagataprakashamalla was also a great poet and a dramatist and a number of songs, in praise of ten incarnations of God, Vishnu and Sadashiva, are attributed to him. He was a great patron of art and letters and one Chandrasekharasimha is believed to have flourished at his court. Jagataparakashamalla if judged from the literary point of view, was not a very reputed poet. Though sincere and devotional, his poems are nothing more than a conglomeration of words put together for the use of musicians. His songs of Shiva and Shakti are well known but his Radhakrishna songs are conspicuous by their absence. Only one stray devotional lyrics of Jitarimalla is known to exist. Ranjitamalla wrote both in Sanskrit and Maithili.

Simhabhupala or Bhupalasimha, supposed to be a ruler of the Karnat dynasty of Mithila and Nepal and author of Sangitaratnakara and Rasarnavasudhakara is believed to be the earliest Maithili writer of Nepal. He has been generally confused with Siddhi Narasimha. It may be noted here that Siddhi Narasimha of Patan is to be identified with Simha Nripati, who ruled from 1620 to 1657 A. D. His Maithili poems are collected in the RT, He was a great Maithili poet and dramatist. A whole



Padavali is known after him. He is described as a saint or Jivanamukta, and is believed to have employed a Maithila, Vishwanatha by name, as his guru (or preceptor). He is described as a descendant of Harisimha. He enjoyed great popularity as a poet. His son, Srinivasamalla, was a great patron of art and letters and continued the traditions of his father. The identification of Nripa Malladeva, said to be a poet, is yet shrouded in mystery. Another ruler, Bhupatindra (1695-1722), was one of the greatest lyric writers of Nepal. His songs are collected in a Padavali and they have been examined by Drs. P. C. Bagchi and J. K. Mishra. These songs, devotional in character, are on a number of subjects. His Padavali begins with a song in praise of Shiva. His love songs are equally efficacious and the influence of Vidyapati is evident. The influence of Vidyapati went far beyond the limits of Mithila and the lyrics also found expression in the dramas that were written in Nepal, with the result that ultimately the poetic dramas of the Kirtaniyas came to be composed of the songs alone.

Maithili acquired the status of a dignified language at Bhata-gaon, Patan and Kathmandu. According to Dr. P. C. Bagchi, Maithili was the medium of instruction and culture of the elites of Nepal and the songs of Vidyapati had received natural reception at the court of Nepal. Maithili had already made a name in the field of drama and gradually the vernacular drama was making its headway in place of Sanskrit drama. The earliest Maithili drama, Dhurtasamagamanataka, by Jyotirishwara Thakur has been recently discovered from Nepal. In the early years of

the fourteenth century A. D., Sanskrit and Prakrit dominated the dramatic scene and vernacular songs were introduced. Both Sanskrit and Prakrit were now unintelligible and, as such, demand for vernacular drama was getting strong. Arising out of the devotion to Krishna the dramas were gradually secularised and vernacularised. The themes were generally taken out of the Puranic legends. It was Umapati Upadhyaya who first introduced vernacular in Sanskrit drama and he was followed by Vidyapati and this practice was contiuned in Nepal. A succinct account of the use of Maithili in the dramas of Nepal is preserved in the published and unpublished records and we see that from 1600 A. D., vernacular plays came to be written in a regular manner. After the Muslim conquest of Tirhut, the cultiva tion of dramatic art was practised in Nepal with all seriousness as a result of which the vernacular dramas gained popularity in Nepal. Jayasthitimalla (1318-1394) was the greatest patron of dramatic art in Nepal and the earliest Sanskrit drama is believed to have been written in his reign. Mm. H. P. Shastri says : “Jayasthitimalla cultivated a fine literary taste for the display of which his new position as a King of Nepal affored him ample opportunities. He introduced the instrumental music of Dipakaraga at royal burials. The birth ceremony of his son, Dharmamalla, was celebrated by the performance of a four-act play named Ramayana”. His contact with Mithila was intimate.

A Maithila dramatist, Manika, wrote the famous Sanskrit drama entitled “Bhairavanandanataka”. It is a secular drama, the hero being Bhairava and the heroine, Madanavati, a celestial dancer. His drama

was enacted on the occasion of the marriage ceremony of Dharmamalla. Manika was the son of Raja Vardhana, an expert in dramaturgy. After Jayasthitimalla, cultural activity in Nepal came to a standstill. His greatest successor, Yakshamalla, made his mark as a conqueror and after his death his kingdom was divided into three parts :

(i) Raimalla founded the line of Bhatagaon

(ii) Ranamalla founded the line of Banepa (Banikpur)

(iii) Ratnamalla founded the line of Kathmandu (Kantipur and Lalitapatan)

The old Sanskrit dramatic tradition gave way to vernacular drama and from seventeenth century A. D. onwards, Maithili drama in Nepal came to stand on a sound footing. For about one hundred and fifty years, Maithili drama flourished at its height in Nepal, replacing the Sanskrit drama for all practical purposes. The growth of vernacular drama brought in its train new technique in spite of the fact that the old framework of Sanskrit drama continued for sometime. The language of these plays denotes the remarkable fact that Maithili had become the literary language. The vernacular dramatists of Nepal chose their themes from the epics and the Puranaa. The subject matter was introduced and after formal introduction and opening, proper acting commenced. The actors disclosed their identity through songs. Gesticulations and actions formed a very negligible part of the drama. The dramas, written in Nepal, were mostly in Maithili and some of them are in mixed Newari-Maithili-Bengali speech. Augustus Conrady has declared that Chandrakausika of



Damodara Kavi is in pure Maithili. Some current Brajabuli forms are not unknown in the dramas of Nepal.

Vidyavilapa is the earliest Maithili drama of Nepal, written and staged in the reign of Vishwamalla of Bhatagaon (c. 1533 A.D.). The MS of this drama is incomplete. Another incomplete drama on the life of Krishna, inspired directly by Jayadeva and Vidyapati, was written in the reign of Tribhuvanamalla or Trailokyamalla (1572-1585). The name of the dramatist is not known but the songs therein contain the bhanitas of two poets named Ramachandra and Viranarayana. One of the songs quoted by Dr. P. C.Bagchi is as follows :

"It is raining torrentially, I remember my friend most/Sleep does not come to a heart that's groaning and body charred by separation.

I will go like a bird where I can find (him),

I will hold him by hand, fall on his feet, and embrace, to bring him here.

I like neither sandal wood, nor a bed decorated by Kusum flowers.

I keep myself confined to the house, yet soul wanders in all directions."

Henceforward, the dramatic activity grew in intensity and its scope was widened. Jagajyotirmalla (1613-1633), a great patron of art and letters, wrote his famous dramas, (i) Muditakuvalayaswa (l628), a very valuable source-book for the history of the Malla kings of Nepal,. (ii)

Haragaurivivaha (1629) and (iii) Kunjabiharinataka. The last one is a dramatisation of the events from the life of Krishna, Radha. and Gopis. It has been published by Dr. P. C. Bagchi. The description of seasons, nature and the conversation among the Gopis are picturesquely described in the drama. It has certain literary merit. While Jagajyotirmalla was himself a writer of repute in Maithili, his grandson, Jagataprakashamalla, raised Maithili to the pinnacle of glory in Nepal. Jagataprakashamalla himself contributed by writing devotional songs and dramas. Ushaharana, Naliyanataka, parijataharana, Prabhapatiharana and Madancharita are attributed to Jagataprakashamalla. They are in prose but the sweet and small prose pieces are pure and represent the refined prose style of Maithili in the seventeenth century A. D. Even the small verses in the dramas are equally sweet and musical and do not lack in deep thought. The court of Nepal certainly encouraged the cultivation of Maithili in its highly developing stage. Its finished diction and highily ornate style had full development in Nepal. The Malayagandhininataka of Jagataprakashamalla is a highly developed drama. The rajavarnana is important because it praises Shrinivasamalla, his contemporary at Patan, in the following words:

"You are eulogised in all four corners of the world, OKing,

There is none like you in all the three worlds.

You are as pure as the water of the Ganges, and the garland of pearls that decorates an elephant's neck,

You are like cupid himself presiding over the sixty four phases



of the moon. Your moonlike handsome face is so comforting."

Sumati-Jitamitramalla (1682-1697) wrote : (i) Kaliyamathano-pakhyana (1684), (ii) Madalasaharanam (1687), (iii) Jaiminibharata-natakam (1690) described as Ashvamedhanataka by H. P. Shastri; (iv) Gopichandranataka (1690), (v) Ushaharana; (vi) Navadurgana-takam (1686), (vii) Bhashanatakam and (viii) Bharatanatakam. All are in Maithili except Gopichandra (which is in Bengali) and Bhashanatakam (which is in Newari). The language is sweet and polite. The Bharatanatakam is the longest. Benediction to Shiva is the common feature. His command over Maithili language is unique and better than all his predecessors. He is well known for his fluency and ease. He is one of the best writers of Nepal having equal command over Newari, Bengali and Maithili. His son, Bhupatindra, was also a prolific writer of Newari, Maithili and Bengali. His contribution to the Maithili lyrics is unique in the sense that his songs (in his dramas) have a variety unknown to earlier dramatists and at the same time numerous. The action is also reported in songs and sometimes small sentences intersperse these songs. He wrote : (i) Madhavanala (1704); (ii) Gaurivivahanataka (1706); (iii) Pashupatipradurbhava (1711); (iv) Gapichandra (1712); (v) Ushasharana (1713); (vi) Rukminiparinaya, (vii) Vidyavilapa (published by the Vangiya Sahitya Parishad); (viii) Mahabharata; (ix) Kamsabadha-Krishnacharita; (x) Kolasura badhopakhyana; (xi) Padmavatinataka; (xii) Jalandharopakhyana; (xiii) Jaiminibharatanataka and (xiv) Manoranjananataka.

Kumar Ganganand Singh has made study of the growth and



development of the Maithili drama in Nepal and the results of his study are published in the new series of the Journal of the Asiatic Society of Bengal of 1924. The Vidyavilapa illustrates the Nepalese-Maithili drama at its best and the story was one of the most popular themes in medieval India. Kumar Ganganand Singh has summarised it in the following manner :

"In Ujjain, there was a king named Virasimha. He had a daughter called Vidyawati. She was a very talented girl and had taken a vow of marrying that person who would defeat her in discussion. Many princely suitors came and went away disappointed. Her father became very anxious on her account and decided to try prince Sundara who was reported to be a very learned man. He sent his court poet to the royal court of king Gunasimdhu of Kanchi (the father of prince Sundara) for the purpose of inviting the prince to his court, prince Sundara had also, on the other hand, heard of the beauty and accomplishments of Vidyawati and secretly wished to woo her. He came to Ujjain without anybody's knowledge and pitched up his residence at the house of the garland girl of the king. On becoming intimate with her, the prince told her his mind and sought her help in the affair. She contrived to bring both Sundara and Vidyawati together and from the first sight both of them became enamoured of each other. But they did not find their course of love smooth. The king and the queen of Ujjain came to know of the clandestine visits, and the lovers were caught. Sundara was brought before the king and was sentenced to the punishment of a thief. But subsequently the court poet, who had gone to Kanchi, returned and told the king that the



captive was no other than prince Sundara, the son of king Gunasimdhu. Upon this, king immediately released him from captivity and united him with his daughter in marriage....”

“The story has its origin probably in the Chaurapanchasika. Sundara, the hero of the story, is according to some, the Chaurakavi himself, to whom the authorship of Chaurapanchasika is ascribed. There are others, however, who say that the work was the work of Vararuchi, a Maithila scholar. Shrijut Bharatchandra Roy wove the story into a fine poem and it became a favorite study of both the old and the young in Bengal. Maharaja Yatindramohan Tagore utilised the story to form the plot of his play ‘ Vidyasundara’ and the celebrated Hindi poet, Bhartendu Harischandra, borrowed materials from it for his work bearing the same title.”

The drama in seven acts, is important in many ways. Besides being a well planned work of art, having hardly any prose, it refers to the everyday life of the people (Act IV). Entertaining songs and dialogues, familiar lyrics and Maheshavanis are some of the redeeming features of this play. The love story has been nicely told in a manner befitting a finished artist. The famous (Kobara) songs, still sung in Mithila on the auspicious occasion of marriage, find place in this drama and through this type of song a prayer is made to Shiva to make the love of the heroine and the hero permanent. It is interesting to note here that not only the Maithili songs but also the typical Maithil customs had fouud their entry into the daily life of Nepal. The depiction of character is marvellous.



Most of the characters are from the lower orders of the society. The characters of washerwoman and gardener woman have been nicely depicted.

The Mahabharata has also been published by the Bangiya Sahitya Parished. It also represents the Nepalese Maithili drama at a remarkable height. It is in twenty three acts and depicts the episodes of the great epics. Just to summarise the narrative, Vyasa and Sanjaya are brought to the stage. At the end of the drama, Dhritarashtra is made to lament. He repents and invokes, the help of God saying that what is lotted cannot be blotted. The Vidyavilapa, the Mahabharata and the the Madhavanalakamna-mandla are in Maithili though some current Brajabuli forms are also found in them. These dramas were the direct results of the influence of Maithili dramas. Maithili dominated the scene of Nepal for a pretty long time. Most of the dramas of Nepal have been claimed as the Bengali dramas but it should be noted that they are either in pure Maithili or Brajabuli though some Bengali froms are not unknown. Some of them are in the mixed languages and hence they are claimed by all the linguistic groups of eastern India.

The reign of Ranjitamalla (1722-1772) marked the zenith of Maithili drama in Nepal as we see that during his reign large number of plays were written and staged. Most of the dramas were in honour of his personal deity or Ishtadevata, and were associated with different occasions. Some of the dramas are in Bengali or in mixed Newari-Bengali-Maithili language. Frequent use of prose distinguishes the Maithiili

drama written during the period. About twenty dramas were written in his reign, for example : (1) Krishna-charita, (ii) Krishnakailashayatropakhyana, (iii) Ushaharana, (iv) Krishanacharitopakhyana, (v) Indrajayantaka, (vi) Kolasurabadhopakhyana, (vii) Madanacharita, (viii) Ramayanana-taka, (ix) Nalacharita, (x) Madhavanalakamakandla, and others. The plot of Madhavanalakamakandla is very similar to Vidyavilapa and it is based on a very popular lenged. Kumar Ganganand Singh has summarised the story in the following manner :

“King Govindachandra of Pushpavati City had in his service a Brahmana boy named Madhavanala. He was exceedingly handsome, well versed in music and arts and a favourite of all. This excited the jealousy of courtiers who influenced the King to banish him from his kingdom. But the king did so by showing him all marks of honour. Madhavanala went to the City of Kamavati. When he reached the gate of the palace, he heard the music that flowed from the ministrels accompanying the courtesan Kamakandla in her dance. On listening to it Madhavanala remarked that the court was full of ignorant people as it allowed the man playing at mridanga to go on although he was not keeping time for want of his right hand thumb. The door keeper reported the fact to the King. Curiousity led him to know what it was and he found that it was a truth. The King, then, immediately called him to the court and treated him with every mark of honour. The dance went on. It kept the spectators enchanted. At this inopportune moment a wasp bit the breast of Kamakandla. For fear lest the dance be spoilt, she managed



to scare it away with the air of her breath. No one noticed it except Madhavanala. He became exceedingly pleased and did not hesitate a single moment to present her in open court with all the gifts that had been offered to him by the King. But the King took it as an insult and the Brahmana was ordered to leave the Kingdom at once. He, however, got a very high place in the estimation of Kamakandla. She kept him in her house for sometime before he left the city and both of them became exceedingly endeared to each other. When they separated, they did so with a heavy heart and many promises of mutual love and fidelity. At first Madhavanala had no fixed distination. On his way, however, he met a man who was going to the court of Kamavati with a problem from King Vikramaditya of Ujjain. Madhavanla solved it and proceeded to Ujjain. On reaching there he wrote a love letter to Kamakandla and received a suitable reply. Madhavanala became greatly distracted in mind when he read in it the sorrows of a truly afflicted heart. He went over to the temple of Mahakala and passed his night there. As a means to lighten his heart, he wrote a couple of verses on a piece of paper. They clearly expressed the emotions of his heart. On the next day, the King, Vikramaditya, when he came to worship the God, saw them, and became interested in finding out their author. The quest was unsuccessful. He met with some incident on the subsequent day. But on this occasion, he succeeded with the help of his courtesans in finding out Madhavanala, the author of these stray verses. To test his love, King Vikramaditya made him believe that Kamakandla was dead. Madhavanala died of grief.



The king then secretly sent for Kamakandla and broke to her the news of Madhavanala's death. She also died at this terrible news. The King, then realised the situation and asked his vampires to bring the lovers to life and effect their union. And it was done...."

"Like that of Vidyavilapa, this story had a very wide circulation. We know of its antiquated MSS being available in Nepal, Mithila and Bengal and it has also been treated in a dramatic form by Sanskrit and Hindi authors." There is an element of surprise in this paly.

Pratapamalladeva of Kathmandu was a very powerful ruler who defeated his rival Siddhi Narasimha of Lalitapur Patan. On account of his two Maithila queens, the Maithila Panditas and scholars had free and frequent access to his court. A Maithila, Narasimha Thakur, got the title of Guru from Pratapamalla. Pratapamalla was a well known composer of songs in praise of God. He got some of them inscribed on stones. He set some of his songs to music and called himself "Kavindra". The Maithila composer of lyrics and Sanskrit dramatist, Vamsamani Jha, flourished at his court. He was the author of two Maithili dramas, viz. Gitadigambara and Muditamadalsa. In his songs, he frequently echoes Vidyapati's songs. The Gitadigambara was composed on the occasion of Pratapamalla's Mahatuladana ceremony. The play is in four acts depicting the story of Shiva's enticement of Parvati. The description in simple and lucid language is superb and the suggestiveness of his style is seen in Mana.



“Your moon like person

Has made my eyes Chakora,

It enchants and beautifies to have a look at you,

Speak to me.

Your Kohl stained dazzling eyes,

Look as beautiful

as black drone may be sitting on lotus.”

Simplicity is the hallmark of his literary style which is other-wise

highly suggestive and lyrical. He was also the author of a work on music

known as Sangitabhaskara. Under the reign of Bhupalendra Nalacharita

was written. The Abhinavaprabodha-chandrodaya, an adaptation of Sanskrit,

‘Prabodhachandrodaya’ was written in mixed Maithili-Bengali and Newari.

It is a highly suggestive work and has earned repute at the hands of

scholars. The Nalacharitasataka, referred to above, contains good lyrics:

“O, raise your lotus face smiling,

So that the twin moon may rise evenly in the Sky.

Look at the sweet night

So that the rows of lotus may bloom everywhere.”

x x x

“The sweet night is passing away

O, give up your unreasenable obstinacy.

Poet Vamsamani sing the song,

For who does not love to make such a request.

Under Siddhi-Narasimha was composed the famous drama



Harischandra, the story of which is almost the same as that of Chandrakausika. The language of Chandrakausika is Maithili interspersed with Bengali though Sanskrit is used for the introduction of high personages. The dramatic instinct is present throughout the play. Jayaramadatta of Vanepa composed Pandavavijaya of Sabhaparvanataka in 1496 A. D. He was a contemporary of Vidyapati.

The contribution of the Mallas to the development of Maithili literature in Nepal is immense. Even though Maithili continued to be an important language of Nepal, its uppermost position at the royal court receded into background after the Gurkha conquest. Nepal in the middle ages was the meeting place of scholars from different parts of India and the Nepali rulers utilised them in the cultivation of art and culture. The rulers themselves were men of high culture and they not only encouraged but also patronised learning. Major themes of songs and dramas were based on Krishna, Shiva and other Gods and Goddesses and the composers were indebted to the epics and the Puranas. Popular secular songs were not unknown. It was here in Nepal that the dramatic art developed with native wisdom and talent and though their literary and poetic excellence in all cases were not upto the mark, they point to the existence of a huge production of vernacular literature and music based on the tradition of Umapati and Vidyapati. Dr. P. C. Bagchi has rightly pointed out that the language of education and culture of the people of Nepal was Maithili in the middle ages. The vastness of the vernacular dramas is an evidence of the excellence of the royal court of Nepal.

Everybody was contributing his mite towards the development of literature, music and art. It is proved beyond any shadow of doubt that Maithili had received the most honourable place among the literary languages of Nepal. Vidyapati was poet's poet and his sweet songs ef Radhakrishna not only captured but stole the heart of many outside the linguistic unit of Maithili and that is the reason why Maithili crossed the frontier in no time and became the medium of all the eastern states for sometime. Wherever the Maithila scholars went, they carried with them their culture and language and cultivated it to the extent of being called secular in outlook and conservative in habits. Innumerable Maithili MSS are yet unnoticed in Nepal and other places and the real assessment will be possible only after they are brought to light and studied scientifically. Attempts in this regard are being made and Drs. J. K. Mishra, Shailendra Mohan Jha, Ramdeva Jha and Prafulla Kuman Moun and others are editing, and publishing such manuscripts. Ramanath Jha has also done some work in the field. Dhirendra and Manipadma are busy surveying the folklore on the fringe of Nepal-Mithila borders. The 'Mithila'(monthly Journal published from Biratnagar, Nepal) has published a good number of Maithili songs inscribed on stones in Nepal. A good account of the history of Maithili literature in Nepal has been published by Prafulla Kumar Singh 'Moun'.

(II) BENGAL

Chaitanya immortalised the songs of Vidyapati outside Mithila and gave them a place of honour in the whole of Vaishnava world. Grierson



has rightly observed: "…. a curious circumstance arose, unparalleled in the history of literature. . his songs were twisted, lengthened and curtailed, in the procrustean bed of the Bengali language and metre, into a kind of bastard language neither Bengali nor Maithili, but this was not all—a host of imitators sprung up— notably one Vasant Rai of Jessore, who wrote under the name of Vidyapati in this bastard language, songs which in their form bore a considerable resemblance to the matter of our poet, but which almost entirely wanted the polish and felicity of expression of the master tongue." Outside Mithila, Vidyapati was revered and respected as a Vaishnava and as such his songs received reverential treatment. Assam, Bengal and Orissa regarded him as a great Vaishnava. In almost all the collections of Bengal, we find that Vidyapati occupies a respectable position. Jnanadasa, Narottamadasa, Balaramadasa and Rayasekhara were greatly influenced by Vidyapati and we have discussed in detail the whole question under the heading, "the Mongrel Language". In modern times, Rabindranath Tagore is the greatest example. Rabindranath says : "Vidyapati's poems and songs were one of the earliest delights that stirred my youthful imagination and I even had the privilege of setting one of them to music." He acquired a wonderful command over Maithili language and wrote a number of lyrics in Maithili under the pseudonym of Bhanusingh. Bhanusingh Thakur Padavali deals with the theme of Radhakrishna. According to Rabindranath, the Vaishnava songs are in mixed Maithili. It was Vidyapati who popularised the theme of Radhakrishna through the



medium of vernacular in the whole of north-eastern India when the Vaishnavas were gaining foothold in the neighbouring regions. Vidyapati's sweet lyrics provided a great impetus to those who were yearning for something popular to propogate their views. It is for this reason that both Vidyapati and Chandidasa are highly revered and respected in the Vaishnava world. The Mongrel language was responsible for the popularisation of Maithili in the neighbouring states, though in a distorted and twisted form. In Bengal, it was influenced by Bengali forms.

(III) ORISSA

From Bengal, the current Maithili forms spread to Orissa and Assam. It was through Bengal that Maithili songs were transmitted to Oriya language. There was a regular contact in those days between Mithila and Orissa and if a verse in the Nepal MSS of Vidyapati's Padavali is to be relied upon, it may be said that Vidyapati was known to Baijjalladeva Chauhan of the Patan State of Orissa. Baijalladeva was a great Sanskrit scholar. Vidyapati has dedicated one of his poems to this Oriya monarch. A reference to this fact has already been made earlier. Mm. Govinda Thakur, a reputed author of Mithila, is said to have visited Orissa. Only recently some MSS of Vidyapati, known as Padavali, have come to light though their authenticity is not yet open and above board. Ramanand Rai, the earliest Brajabuli poet of Orissa, is said to be well versed in Maithili. His poems are considered to be the earliest specimen of Brajabuli. The Brajabuli poets of Orissa used a good deal of Maithili words. Damodaradasa, Chandrakavi and Yadupatidasa were greatly

influenced by Vidyapati. The peculiarities of the language of some of the Brajabuli poets of Orissa are that the devotion is expressed in extremely good taste. Ramanand Rai's language is sweet and full of words from contemporary languages. The Maithili lyrics attained highest perfection and had their repercussions on the development of Vaishnava devotionals as well as romantico-religious lyrics of both Bengal and Assam and to some extent on distant Orissa as well.

(IV) ASSAM

As in Bengal, so in Assam Vidyapati was held as one of the greatest master singers of the Vaishnava faith. The old and intimate relationship between Assam and Mithila led to the establishment of the closest cultural contacts between the two peoples and the result was that both the regions were mutually influenced by each and other. In Assam, the evolution of Brajabuli is mainly due to the connection of the peoples of Kamrupa with those of Videha, as also to the direct contact of Samkaradeva (1449-1568) with the speakers of Maithili. With the spread of Maithili language in Assam, the Assamese writers wrote Maithili dramas which are absent in Bengal. The Brajabuli is the life-blood of the Assamese literature and at was inspired by the lyrical songs of Vidyapati. The Assamese lyrics have two facets—Baragitis or the celestial songs and the Ankianatas or the songs of the dramas. Like the Maithili songs of Vidyapati, the Assamese songs have the indication of the ragas, bhanitas and dhrubapadas. The subject matter is based on the story of Krishna. The Assamese Brajabuli lyricists contemplate their state as servitude (dasya) while it is



friendship or even conjugal love (Pati-patnibhava) in Bengali. Radha does not occupy any prominent place in the Assamese Brajabuli literature.

The language of the Ankianatas is more akin to Maithili.

Musicians and dramatists were welcomed from Mithila and Bengal.

A distinct class of religious dramas took its rise in Assam in the fifteenth century A. D., a type of drama which was flourishing in Mithila and from where its was taken to Nepal and subsequently to Assam. Both in Nepal and Assam, the drama became quite an important feature of literature. The influence of Maithili on the Assamese literature was profound. We find a general agreement between the styles of prose in the early stages of two languages. Another point of contact is the mode of music and lyrics. The usual ragas and talas are also common to the Assamese devotional and other lyrics.

The neo-Vaishnava revival of northern India was a gigantic movement of dynamic force which swept everything before it like a flood and in the replenished soil it left behind, the struggling native languages took root and flourished. According to B. K. Barua, at first a common language was formed at Mithila and Maithili soon became the language of a definite literature. Through his emotional and lyrical songs,Vidyapati made this language an eminently suitable and exclusive vehicle of expression for the Vaishnava poets of his time. Scholars from Kamrupa visited Mithila and learnt the medium of their dramas. It is said that during his pilgrimages, Samkaradeva, the leader of the Assamese reform movement, had seen Vidyapati’s successful handling of his mother



tongue. Mr. Barua observes: “It is difficult to guess why Samkaradeva should have chosen this language (Maithili) as a medium of dramatic expression (when he had written many books in pure Assamese verse). His sudden departure into this language seems to be enigmatic”. Maithili added sanctity to the character of the dramas. At a time, when printing press was unknown, Assamese drama were being written in sweet and chaste Maithili because of its spectacular appeal to the people. These dramas were based on the epics and the Puranas.

Samkaradeva wrote a number of Maithili dramas of which only six are extant, viz. Kaliyadamana, Ramavijaya or Sitasvayarm-vara, Rukminiharana, Keli-gopala, Patniprasada and parijataharana. A miraculous story is told by his biographer in the following manner: “A Brahmin Pandit of Tirhut, Jagdish Mishra, went to Puri to read out the Bhagavatapurana in the temple. In a dream, the Brahmin received mandate from Lord Jagannatha to the effect that he should proceed to Kamrup and read out the Bhagavata to Samkaradeva. The Brahmin searched out Samkaradeva at Baradova (?) and read out the Bhagavata to him. The Assamese hold that after that event, the Brahmin died. According to another version, the Brahmin helped him in translating the Bhagavata. There is yet another belief that Samkaradeva visited Mithila and there he was influenced by the dramas of Umapati, Jyotirishwara and Vidyapati.

The Assamese dramas came to be written in pure vernacular and in the writings of Samkaradeva and Madhavananda, the Maithili element



is preponderant. Sanskrit and Prakrit continued to dominate Maithili dramas but that was not the case with the Assamese. Samkaradeva dispensed with Prakrit but occasionally used Sanskrit. Brajabuli was frequently used. A vital point of difference between the Maithili and the Assamese dramas is that in the former there is no sutradhara except in the prologue (Prastavana) and absolutely no stage direction nor speech by the stage manner whereas in the latter there are such directions and speeches in Brajabuli by him every now and then throughout the whole performance. There is only one point of resemblance and that is that both are one-act plays. It must be said to the credit of Samkaradeva that he was one of the earliest writers of vernacular dramas in India, though the first vernacular drama was written by Jyotirishwara Thakur in Mithila. Horrwitz observes that in spite of the Muslim precepts, dramatic activity was once in full swing towards the end of the fourteenth century A. D. particularly in Nepal and Tirhut (The Indian Theatre, pp. 176-178). The Ankianatas of Assam have been characterised as Maithili dramas. These are all one-act plays and they evolved out of the recital of the Kavyas. Samkaradeva introduced a bit of gesticulations for effectively awakening the masses against the hard core of Tantric worship. These dramas are replete wich ragas and talas since the composers themselves were good poets and musicians. It is in the prose portions of these dramas that Maithili elements are preponderant while the Assamese elements are more prominent in lyrics and songs. The subject matter is taken from the epics and the Puranas, particularly the Bhagavatapurana. These dramas



were all religious sermons and that is why their language is devoid of all ornamentation. The language is direct and forceful. The Assamese poets preached Dasya and Vatsalya relationship. Samkaradeva excelled in Dasya and Madhavadeva in Vatsalya rasa. According to Madhavadeva, Krishna represented the eternal child and a sportive incarnation. The Assamese reformers believed that Bhakti of Krishna alone was the way to salvation in the Kali age and they refrained from the metaphysical obscurity or abstruseness. The ankianatas broke all social barriers and provided unalloyed enjoyment and they served as the most powerful agency for the dissemination of knowledge on art, literature, morality, religion and philosophy.

The dramas of Samkaradeva represent the best and the longest specimens of Assamese-Maithili literature. According to A. N. Borah, the most important specimen of Maithili drama in Assam is the Rukiminiharananataka. It was through this drama that Samkaradeva, with his subtle and intuitive knowledge of realities, imparted the flavour of nationalism to the exotic materials of Vaishnava propaganda. There is no place for baser sentiments in this drama. The prose portion of his drama Kaliyadamana is almost the living Maithili specimen of his age. The Keli-Gopala is based on the tenth canto of the Bhagavata.His Parijataharana is different from Umapati's.Umapati has more successfully tackled the plot than Samkaradeva. Samkara-deva has ably managed the part of Narada but he lacks in the humour of Umapati. Samkaradeva attempts at the glorious achievement of the Lord for the sake of Gopis

whereas in Umapati it is on the act of Krishna as a husband and Satyabhama as a wife. The part of Sakhi is unknown in Umapati. In spite of the difference between the two, there is no doubt that Samkaradeva was largely influenced by Umapati and Vidyapati. The Ramavijaya depicts the episode of Sita's Svayamvara. In Patniprasada, sacrifices and incantations are described and direct communion with God is attempted. Samkaradeva's successor, Madhavadeva (1489-1596), was an eminent scholar and poet and his contributions are of no mean importance. He translated the work of Tairbhukta Vishnupuri. His extant dramas in mixed Maithili-Assamese language deal mostly with the pranks of Krishna as a child. His Arjuna-Bhanjana is entirely in long prose passages and the Rasa-Jhummara is a glorified hymn of Krishna by Radha on the Rasalila night. The formalities of the Sutradhara have been neglected here. It may be noted here that Vidyapati also used a raga called Jhummararaga in one of his songs. It represented a kind of songs sung in chorus by a number of women. Madhavadeva wrote nine dramas. After him Gopaladeva and Ramacharana Thakur made notable contributions to the development of Maithili-Assamese dramas, the main themes being the episodes from the life of Krishna. The all pervading character of Maithili continued to influence the neighbouring regions for a pretty long time, though in its own homeland it was loosing its pristine purity on account of the spread of the Brajabhasha and the Brajabuli.

CHAPTER—VIII

Heritage without Glamour a



Study in Medieval Maithili Poetry

Lochana's RT serves as an evidence of the development of poetry after the age of Vidyapati. Maithili literature upto the middle of the 18th century A.D. had two remarkable features—its preference for drama and its musical qualities. In the field of poetry, poems, epics and lyrical songs were written. The huge output is an evidence of the fact that the language was progressing in new dimensions. The main difficulty in studying the poetry of this period is that most of them are unpublished and even those published are fragmentary in character. Grierson collected and published some of them. The Maithiligitasamgraha and the Maithila bhaktaprakasha contain some important collections of poems of the late medieval period.

The unpublished anthologies like the Magrauni MSS and the Gajahara MSS (in possession of J. K. Mishra) also contain a list of about hundred authors of the period. The "Ratnakara" of Shyamalal Chaudhary (my grandfather), now being scientifically edited by Shrimati Shanti Devi, contains a large number of songs by various Maithila poets of the late medieval period, some of whom are now otherwise unknown. While in the field of prose, the language did not make any considerable advance over the past achievements, in the realm of poetry the forms of literary compositions remained almost old and stereotyped with almost no inclination to adopt any new change. The heritage was carried forward but without any glamour of the past.

Imageries and descriptive style combined with highly sophisticated

ideas were the remnants of the earlier poetic tradition. The poets of the late medieval period tried to imitate them with or without success. The tradition of Bhajana (devotional songs) marks the beginning of a new type of Maithili poetry during this period. The Vaishnavite Puranaa and the epics continued to influence the poets and the period is marked by a regular wave of translations of old Sanskrit poems of the Vaishnavite learnings. Rasa and Sohara dominate the late medieval Maithili poetry. Krishna legend continued to have its hold on the literary scene. Secular poems are not unknown. Though old and stagnant, the late medieval Maithili poetry was not completely stagnant. As a matter of fact, there was a great literary activity during the period. Some of the poets, though not so great as Vidyapati and Govindadasa, made notable contributions in different branches of poetry and kept the tradition of Maithili lyrics going. They lacked in genius, freshness and originality.

During this period, Arabic, Persian, Urdu and Brajabhasha spread in Mithila and Maithili was bound to be affected. Brajabhasha had some advantage over other languages on account of its association with Vraja. Its influence can be seen from Vraja to Assam in the Krishnaite songs. Lochana has devoted some twenty pages to the Brajabhasha songs and some Maithili poets of the period have also composed in Brajabhasha. The medieval dramatists also influenced the poetical activity. Sammaras (Svyamavaras) are said to have been influenced by these dramatists. When the influence of Vidyapati faded, both Manabodha and Nandipati came forward and made way for long poems.

MANABODHA (THE REALIST)

Manabodha freed the language from all Prakritic affectations and made serious attempts at the simplification of language with a view to bringing it near to the spoken language. He is the first to attempt to exploit the inner potentiality of the Maithili, spoken by the masses. In his epic, Krishnajanma, his unconventional approach is unmistakable throughout. He has borrowed his subject matter from the Puranas. He was the real representative of the realists or reformists. Popular taste was amply met by his writing . He bade adieu to the ornate style full of figures of speech based on the pattern of later Sanskrit literature and tried to write in the spoken language of the common masses. He flourished in the eighteenth century A.D. and he was also known us Bholana Kavi.

He may be taken as the founder of the modern Maithili literature.

He is by far the best and the most representative poet of his age. On account of his being a realist, he has not got the prominence he actually deserves, at the hands of the classicists and conservative school of writers.

In the medieval period, when Vidyapati's influence was less magnetic, fresh impulse was witnessed in the writings of Manabodha. He influenced the development of Maithili. The magnitude of his all pervading influence is yet to be assessed. It was as a result of his influence that Maithili ceased to be tied down by the rigours of the ragas and raginis.

He established, beyond any shadow of doubt, that Maithili could serve the purpose of writing a long Kavya.



In spite of his reliance on the Bhagavata and the Harivamsa, he has judiciously avoided the use of erotic language and the sensuous side is ably done away with. His description is vivid and displays his narrative skill. In place of poetic flight, there is a straightforward narration. His work is the first work of magnitude which influenced the course of latter development of Maithili. His language approached very nearly that of Krishnakelimala of Nandipati. Both Nandipati and Manabodha have paved the way for the growth of narrative and long poems in Maithili. Grierson says "Manabodha is a connecting link between the old Maithili of Vidyapati and the modern Maithili of Harshanatha. It contains some forms which have survived from times prior even to Vidyapati and which hence have special interest."

His Krishnajanma is also known as Haricharita in some of the MSS. It is believed that he translated the whole of Harivamsa and extracts from the same are current in different parts of Mithila. Though called Krishnajanma, it is not only limited to his account of birth but also describes the defeat of Jarasandha and Kamsa and contains the matter dealing with Krishna's childhood. Krishna came to the rescue of mother earth when sinners were very aggressive to her. The Krishnajanma has been edited separately by Grierson and Mm Dr. Umesh Mishra. The Krishnajanma is recited with devotion in Mithila. His songs would appear to be more modern enough and lack the legacy of Prakritic affectations. As he attempted a Mahakavya, he took for his subject matter stories from the Puranas but he handled the same in his own way. It clearly shows

the progress made by Maithili language in the eighteenth century A.D. The racy flowing language of Manabodha is as effective as it is sonorous and musical. He scrupulously avoided using Tatsama words in Krishnajanma and yet it is surprising that his descriptions have not suffered in lucidity or expression. The tendency towards the simplification of language finds its culmination in Manabodha. A few examples from his Krishnajanma will not be out of place here :

"When the Great Lord took birth, so thick a darkness spread, and so fierce a rain storm began, that the very points of the compass were forgotten, animals and birds themselves lost all sense of direction."

X X X

"As Krishna danced upon the Snakes, he so pounded them that from every hood the blood flowed in torrents...."

X X X

"....He saw the wellspring of Happiness like a full-moon surrounded by Stars. His golden diadem shone brightly, his garments were yellow, and his teeth like the pearls found in an elephant's forehead .... Close to his diadem were peacock feathers, whose eyes would put to shame an autumn lotus...."

X X X

Buchanan refers to the popularity of Manabodha in eastern Mithila (Purnea) in the early years of 19th Century A.D. Manabodha was widely read.



BHANJANA

Kavisekhara Bhanjana wrote a good deal of erotic poems, mostly lyrics having fresh similes. Following Vidyapati, he also wrote Tirhuti and Batagamni. In his description of separation, he imagines the separated lady to have been bitten by the poisonous snakes and to have been verily washed away in her tears. He suggests the intense pain and suffering of the woman arising out of separation. She can save herself from the poison by drinking the nectar in her lower lip which contains the sweetness of the nectar. He says :

“The rainy season hath come near, my friend, what am I to say? For my lord hath not come.

The new clouds thunder in the Sky, and the peacocks are crying in the forest.

What advice dost thou give me now, my friend ? Who can bear such pangs of separation.

Other damsels have sported with their lovedoves, but for me a single night appeareth as a aeon.

Fair one, be patient. Krishna, the lord of Mathura will come and meet thee.

Buddhilal, Rameshwar and Lal Kavi made notable contributions in the domain of poetry in the late medieval period but very little is known about them. Attached to the court of Maharaja Raghavasimha of Darbhanga, Buddhilal was a great literary artist. He wrote some fine lyrics and in one of them he has described young girl in separation from



her husband in a wonderful manner. He says : "The uncombed dark hair of the young damsel and their face make them look like a black snake." Rameshwar was attached to the court of Raghavasimha. He wrote sophisticated poems but they are only rarely found. 'Nidhi' (whose details are not known at all) was an expert Lagni writer. Lai Kavi was attached to the court of Maharaja Narendrasimha of Darbhanga and is well known for his brilliant description of the battle of Kandarpighat. This ballad is in mixed Hindi-Maithili Brajabhasha forms. Besides this important lengthy ballad, he composed beautiful Soharas in Maithili. They are regarded as excellent compositions of the medieval Maithili poetry. Both Ramapati and Lal Kavi gave concession to popular taste and demand. Another notable figure in the realm of poetry and drama was Ramapati Upadhyaya, attached to the court of Maharaja Narendrasimha. He wrote very fine lyrics in Maithili but very few of sweet lyrics are available. They deserve respectable place in the annals of Maithili literature. He describes Radha on a cloudy day in her swing. She is oscillating in the air and her veil is removed and our poet likens her to Urvasi in her aeroplane singing high up in the sky. Radha's attraction is enhanced by her youthful pride of beauty. Though not a successful master of words and imageries, his lyrics are sensuous and imaginative. In one of his songs his lover makes a request for the favour of his beloved as if she were a Malati creeper. One of his songs treats of the pangs experienced when soul fancies itself deserted by God :

"At first, alas, the moon faced one heard of thy virtues...



By chance, alas, the Lady saw thy moon face, and became as it were plunged in a sea of love.

Of a sudden, alas, she heareth the song of the cuckoo in the fifth scale ...

Alas, the tender lotus leaf becometh always quite burnt in a moment when laid upon her bed.

Minor poets like Keshava, Harinatha, Madhava, Shripati, Mahipati, Chaturbhuja, Chakrapani, Mangnirama, Venidatta, Parasurama, Surasyama, Ratnapani, Babujana, Sarasakavi, Sarasarama, Jayakrishna, Adinatha, Modanarayana, Motilal, Krishnadatta, Karna Shyama, Karnata, Bhanunatha and many others are known to us from Grierson, Gajahara MSS, Shyamalal Choudhary's (of Rampatti, Darbhanga) "Ratnakara". Since lost in a fire at kalimpong, but songs saved as they were copied from the original and another anthologies. Their extant poems are collected in the above anthologies and in various publications and manuscripts. Harinath is credited with having written Tirahuti describing the disappointment of wife when she has to come back from her husband's room after the latter had fallen asleep. Madhava wrote Barahamasa and Choumasa songs. Shripati paints the locks of the hair of the damsel which cannot be controlled by her. Chaturbhuja was a successful Tirhuti writer and in that very branch Chakrapani made his name. Mangnirama was known for his great wit. He obtained two villages from the rulers of Nepal in recognition of his wit and merit. He wrote both in Maithili and Hindi. Few specimens of some of them are given



below as illustration of their literary achievements :

'Some are annointing her body with sandal paste"

—Bhanunatha.

X X X

"Both minds dwell on one employment, but modesty stands

between them." —Chaturbhuja.

X X X

"Her body is matchless and her face suffused with joy, like

the new moon rising over the summer lightening...

By her nose her playful eyes remain not steady, as bees

surround each side of the sesamum flower."

—Sarasarama,

X X X

"The splendour of autumn moon is spread abroad. My mind

has become the Chakora, and therefore, it glided towards him."

—Chakrapani.

X X X

"It was as if the lightning and its cloud had become incarnate

in one lovely form..... .

Har matchless eyes were like the Khanjana.....

The delights of the embraces were spread out and Banmali

thrilled with affection." —Modanarayana.

Among the noted classicists of the period are Nandipati, Karna

Jayananda, Kanharamadasa, Gokulananda, Ratnapani, Harshanatha and



others. They had a clear bias towards the classical models and they contributed in their own way.

NANDIPATI

Nandipati, the author of Krishnakelimala, is far more renowned as a lyricist than as a dramatist. He wrote detached lyrics and composed Tirahuti, Mana, Uchiti (occasional songs). Among all the medieval lyricists, he occupies a prominent place. His imagery and vocabulary are vivid and picturesque. In one of his songs, we find that the beloved tries to explain the inadequacy of her lover's sense of recognising good things in life. The portrayal of image here is successful and our poet displays all the qualities of a good lyricist. The following piece deserves notice :

"In the city where, the sandal tree is not known, there they
plant castor tree with honour .....
If all men praise the Karmi (a kind of vegetable leaf
grown in Mithila), are the virtues of lotus less on that account?
If a man remains in the darkness of a mountain cleft, is the
might of the Sun-diminished thereby ?"

His comparisons (quoted above) are marvellous. These associations picturesquely and poignantly express the extreme sense of disappointment and frustration that the beloved experienced at the hands of her inexperienced lover. He is a finished artist and his ingenuity of imagination goes far beyond the conventional comparison. In one of his lyrics, he says that the hair on the abdomen should be concealed because the serpent is meant to bite the cowife of the maiden. He realised the

 

human potentialities and in one of his Uchiti songs he has tried to show that good men are known by their inner qualities of head and heart and not by external appearances.

Nandipati is one of the most remarkable poets of the late medieval period. His poems are associated with the Krishna legend and some of them have poignant feelings. The first occasion on which a soul gives itself unreservedly upto God and its misgivings are described under the similitude of a bridal night in the following manner. The bridegroom represents the deity and the bride the soul.

"The weight of my tresses is on the point of breaking my

naturally slim body

"I slept far ... concealing my face under my scant raiment, and

when I heard the mere name of young dalliance I rose trembling ...

The young bridegroom's love increased, and I saw him very

frantic ...

... a lover does not understand a woman's grief, he only seeketh

his own pleasure ..."

In another poem, a Gopi complains to Yasoda of the wantonness of infant Krishna. Faith in God is shown as the one boat in which the troubled sea of existence can be crossed. A Gopi is represented as asking Krishna to ferry her across Yamuna. "The waves appear impassable and in the midst of the stream the boat is moving to and fro." Krishna gives the famous lesson to the Gopis that they must come to God naked and not ashamed and must give themselves to Him unreservedly. The Gopis



surrender. Nandipati's power of description is simply marvellous. The threefold lines of hair on the abdomen is described as Triveni. Dr. Ramdeva Jha has brought out a collection of his songs known as 'Nandipati Geetimala'.

KARANA JAYANANDA

Karana Jayananda is known to us as a renowned poet and dramatist. He was the author of Rakumangadanataka. He occasionally composed love songs and lyrics. He was largely influenced by Vidyapati. He wrote Batagamni and Viraha songs. His imageries and conceptions are marvellous and some times unique. In the following song, the grief of a soul which fancies itself deserted by God is described :

"In all directions, I gaze, I gaze, upon the way of Hari and there poureth from mine eyes a stream of tears. My home no longer pleaseth me night or day; what am I to do ?

Between him and me there was not the difference of a grain of sesamum, our very breaths were one, Yet he went away pitilessly to a far country.

What can I say of his wisdom ?

How many days will this day remain ? Who will tell me explain ?

O friend, the creator hath become opposed to me. Who will be my help ?

Jayanand, the Karan Kayastha, sang, be not mournful thy heart.



Patience is best of all. The bee will come to its home.”

All his extant poems are not known. Only a few of his songs and poems are collected here and there in a haphazard manner. He was a very successful poet and if the bhanitas are removed from some of his known songs, it would be difficult to distinguish his imageries from that of Vidyapati. His mellifluous lyrics bear the impression of a great artist. As a dramatist, he was equally great.

KARANA SHYAMA

Flourishing in the last quarter of the 18th century and the first quarter of the 19th Century, Karana Shyama was a great poet. His Padavali in MSS is yet extant. His songs are in connection with the daily religious rites of Mithila and hence they are very popular. His Maheshavanis give in detail the various marriage customs of Hara and Gauri. The Mithila customs, such as Naina-Yogin, Saptapadi, Gotradhyaya, Kanyadan, Chumaon, Kobara, Mahuaka, Uchiti, etc.. are nicely depicted in his songs and some of them are still current. In one of his poems, he gives a funny description of a typical Maithila marriage ceremony, known as Ghasakatti (rites connected with cutting of grass at the time of marriage). The love duel between Hara and Gauri is also the theme of his poems. In some of his erotic songs, he describes the love sports of Radhakrishna and the Gopis. He also composed Soharas and Rasas.’ He falls in line with some of the great poets of Mithila in so far as the smoothness and felicity of language is concerned. He lacks in striking imageries. The smooth flow of language marks the beauty of his excellent compositions. Though he is a finished

artist in many respect, he lacked in the glamour of his predecessors. Krishnadatta Maithilai, Babujana, Ratnapani, Mahipati and a host of others, also contributed to the development of Maithili poetry. Babujana occupies a place of secondary importance. Though influenced by the Brajabhasha, he succeeded in maintaining the peculiarities of Maithili. His songs are mainly devoted to Gods and Goddesses. Ratnapani was a careful artist of words and a great admirer of Sanskrit. His poems are influenced by Sanskrit vocabulary and he may be treated as a classicist. Faturilal, a village poet, composed a very lengthy song on the famine of 1877-80. The language is mixed Hindi-Maithili but the contents of the song are very important as they give us an insight into the actual condition of the famine. Besides that important work, he also wrote on the Vatasavitri festival and on the viraha of the Gopis. Among the minor poets were Ramrupadasa, Harikant Das, Parmananda Das, and Jayadeva Swami. All of them composed Bhajanas (devotional songs) and poems. Vishwanath translated the stories of Mahabharata. Gangadasa translated the Virataparva and Durgadatta Mishra translated Durgasaptasati in Maithili. Chakrapani was a poet of some repute and his Ushaharana is a long piece of more than two hundred lines. One of his songs deserves notice :

"My heart brought the jasmine of love. He watered it with the ambrosia of his voice, and clothed it with flowers. The flowers blossomed, and the nectar exceeded therefrom, but the bee whom I trusted, went away and live in a far country.



In the first place, I am smitten by fate, and the creator had prevaricated with me. In the second place, my beloved is afar off, and my bosom is empty……'

RATIPATI BHAGAT

Karana Ratipati was a Kayastha of Mithila. He was a versatile genius. He translated Jayadeva's Gitagovinda in to Maithili verse and that shows his poetical excellence. This translation, now published in the Journal of the Bihar Research Society (Vol. XLV., pp. 342 ff), is obviously one of the most important poetical works in the realm of Maithili literature. This Maithili translation is a poetical gift full of elegance, softness and richness of sentiments with original diction of excellence suited to music. It is a new literary genre of the Maithili poetry and its publication marks the beginning of a new epoch in the history of the late medieval Maithili poetry. As the poet flourished in the seventeenth century A. D., his translation (which looks like cent per cent original), forms a valuable link between Vidyapati and Govindadasa. We have discussed this eminent poet here because the date of the available MSS goes back to the l8th century and not earlier. We know very little about his family. His work throws a significant light upon his erudite scholarship in the field of Sanskrit and Maithili literatures. He has always maintained the essential charms and sentiments of the original verses and has kept intact the refined richness of the Maithili lyrics. A literary assessment of this poet is yet to be made. His translation is one of the earliest of its kind. He was a great poet and scholar. His other extant poems are not known. In



translation, he explained the purpose of his work and translated all the major poems (prabhandas) in easy and fluent language. It seems as if he had a unique command over the language. His style is lucid and easy. The influence of Brajabhasha is of course there.

SAHEBRAMADASA

He was one of the renowned poets of Mithila in the late medieval period. He became a Sanyasi and established matha at Pacharhi (Darbhanga). He is believed to have possessed miraculous powers. He was a great devotee of Krishna. He composed all kinds of songs in honour of Vishnu and Krishna. He wrote in lucid and easy style. Some of his songs are extremely sweet and melodious. Chanda Jha was largely influenced by him and he also tried to imitate him. Sahebrama wrote about the various incarnations of Vishnu and also about his miracles. He describes him as the redeemer of sins. In his Rasa songs, he describes the birth and sports of Krishna. The picturesque description of Krishna's sports in a sweet and lucid language is the most important gift of Sahebramadasa to the medieval Maithili poetry. He also indulges in pseudo-vedanta quotations. His songs are collected and published in different collections. He was a contemporary of Maharaja Narendra Simha of Darbhanga. He renounced the world after the death of his son.

LAKSHMINATHA GOSSAIN

Lakshminatha was born at Parsarma (Saharsa) but later shifted to Bangaon in the latter half of the 18th century A.D. From his childhood, he was in Yoga, Pranayama etc. He was sent to the famous in contination

Pandit Shri Ratta Jha for proper schooling. After his studies he returned to Parsarma. He wrote both in Braja bhasa and Maithili. He had a religious bent of mind. He studied the Vedanta philosophy. Soon after his marriage he left his home and settled at Singheshwarasthan (Saharsa). He, then, travelled to different parts of Maithila and Nepal and became a disciple of Guru Lambanathswami of the Terai area. He also visited Kathmandu. He continued his penance for nine years. He finally settled at Bangaon and among his disciples there was one John Sahib (a European Missionary worker). John Sahib composed some sweet Maithili songs in favour of the Lord. Lakshminatha Gossain, under the penname of Lakshmipati wrote in Hindi and Maithili. As a poet, he shows greater poetic imagination and that way he is a creative poet. He wrote all kinds of songs in Maithili.

Some of his important works are Shreekrishnaratnavali, Krishnageetavali, Bhatattvabodha and Prasnottari (both translations from Shankara), Guru Pachisi and Aksharachautisa etc. The late Pandit Chedi Jha of Bangaon had written a comprehensive biography of this versatile genius and saint. His poems are yet scattered and as such, no proper assessment can be made at present. Pandit Chattranath Jha of Bangaon was an important poet and author. He wrote a number of books including Bangaon-Varnana, Sudamacharita, Draupadi Pukara, Hanumana-Ravana-Samvada etc. He was a contemporary of Lakshminatha Gossain, Raghubara Jha, John Sahib and others.

HARSHANATH JHA



The most important among the late medieval poets of Mithila was Pandit Harshanath Jha. He was a great lyric poet of the medieval tradition. His independent lyrics are found in his songs for various occasions. His Sohara songs are marked by elaborate descriptive epithets and choice of phrases. His mastery over the descriptions of scenes is simply marvellous as we find in one of his Tirahuti songs. He says:

"The serpent like line of hair in the abdomen of the damsel

starts to eat her Khanjana like eyes"...

but "the poet makes it hide itself in the hills of her breast for

fear of being devoured by the Garuda in the form of her nose whose

face is conventionally supposed to be best when it is like that of

Garuda".

These lines raise him to the highest stature as we see that the poet here has condensed an image full of allusions to her beauty in two lines.

As a master of simple style, he is equally great. He says:

"O Annoyed one ! Donot make your heart hard, be

pleased, do not see my faults and fulfil my desires:

It is sweet spring when everybody in the world forgives

the fault of his beloved and enjoys throughout the whole night.

O, beautiful lady, give up your anger...."

His descriptions are marvellous :

"The two breasts are like golden pitchers which raise the

doubts in one's mind if they are not the down faced drums of the

victory of cupid."



He was one of the greatest lyricists of the nineteenth century and a master artist whose choice of words and imageries raise him to the status of a really great poet. One of his songs is quoted below :

"The clouds thunder without intermission and pour
continuous drops of rain. The throngs of frogs is passionate and
the lightning flasheth....
The darkness is intense and the terrible midnight of the month
of Bhado cause confusion.. ..
The Sun of the lotus of the house of Yadu rose ...
He excelled the spotless lotus leaf in beauty
......his countenance excelling the moon in beauty."

He wrote with a vigour and made Maithili rich by his varied compositions. The devotional and secular writings of Maganirama, Sarasarama, Sahebarama, Lakshminatha and Harshanath and a host of others formed a class by themselves, voicing as they did the personal and genuine feelings of the poets concerned.

The late medieval poets had, no doubt contributed a lot towards the development of Maithili poetry in their own way and according to the time and circumstances. The golden years of the rule of the Karnatas and the Oinwaras were gone and though the Khandawalas had the satisfaction of being, to a great extent, the autonomous rulers, they had not much of the authority of the past. It appears from the discovery of a new Oinwara document (Mithila-Bharatii 1970, pts. 1-4) that the political power was also shared by the Oinwaras even in the later period. The



glamour of the past was, no doubt, missing but the people did not give up the cultivation of mother tongue. Sanskrit, even in the late period in Mithila, did stand as impediment in the growth of Maithili but literatteures had bagun to pay equal attention to it. In the absence of state patronage (like that of Sivasimha and Kamsanarayana) Maithili suffered a lot in the late medieval period but people continued writing in their mother tongue. The Khandawalas did not do so much for their mothertongue as their predecessor or even their contemporaries in Morang—Saptari area had done. Maithili, during the period under review, survived the onslaought of Persian, Urdu, Brajabhasha, Bengali and other contemporary languages and made remarkable progress even without state support. Majority of the available Maithili poems have been recovered from the village folks who have kept them enshrined in their memories. In that sense, it has always been a peoples’ language.

CHAPTER—IX

A Comfort to the Grieved

(A Study In Medieval Stage and Drama)

Drama, according to Bharata, shall be a comfort, an amusement, and a refreshment to all those that are grieved. According to Kalidasa, drama is an entertainment common to people of different tastes. Bhavabhuti stands for sense and dignity in the drama. Dhananjaya calls dramatic representation as pure expression of joy. Bharata is of opinion that all activities are to be represented in a drama and he sponsored the idea that in a play staged, composition should be based on local dialects. Since

drama was a representation of human life in all its aspects, Dhananjaya suggested that in all the production, dress, action and speech should be taken directly from the society and should be properly observed. It was through drama that literature was democratised to a great extent. Drama is the natural exponent of the higher form of fine art.

Nanyadeva of Mithila was one of the greatest writers of dramaturgy and he wrote an exhaustive commentary on Bharata's Natya-shastra. He emphasised that spectators' state of mind must be considered. He holds that a dominant feeling or emotion becomes a sentiment when it is transformed into an object of enjoyment. His Abhinavabharati is an epochmaking contribution as it covers the whole ground connected with the drama. He exercised a considerable influence over the writers and stage directors of Mithila. Even after Nanyadeva, the rulers of Mithila continued to take interest in these activities and we know that Maharaja Subhankara Thakur (1583-1620) was the author of several works on acting and dancing. He was the author of the famous work 'Shrihastamuktavali'.

Upto the 18th century, Maithili literature had a special preference for the drama and its musical qualities. The theme in most cases was the love story of Radha-Krishna and the marriage of Shiva and Gauri. This type of literature was carried to Nepal.

The tradition of dramatic art in Mithila is as old as the age of Jyotirishwara, who, in his VR, has given a succinct account of the prevalent form of dance and drama. Of late there has been a discussion about the nature and form of the dramas in Mithila and the two schools

of thought are prominent—the one school (headed by J. K. Mishra) holds that the Kirtaniya drama held the field while the other school (sponsored by Ramanath Jha) opposes the above view and holds the view that there is no such thing as the Kirtaniya drama in Mithila. He believed that the first Maithill drama is by Jivana Jha to which we shall revert later. The second part of his argument does not stand as the first drama in Maithili language was written by Jyotirishwara. The Maithili drama has been designed as Kirtaniya by J. K. Mishra since its aim is to present dramatic performance in praise of the Lord. The dramas, discovered so far, deal either with the episodes connected with the life of Krishna or Shiva. These dramas have Sanskrit, Maithili and Prakrit forms and they were written with devotional fervour. Special class of actors was trained for the purpose. These dramas served a great purpose for the common mass. Through these dramas, all ideas were brought to the level of the masses. The drama represented the peoples culture. The introduction of Maithili marked the victgry of the peoples, language in the medieval period. In Mithila the dramatic activity reached its height in the medieval period. There were centres of dramatic activities at different places. The influence of Yatra-Kirtana of Bengal and Assam over the Kirtaniya drama of Mithila cannot be denied. The Kirtaniya drama was based on the Puranic sources and represented the prevalent customs of Maithila life and culture. It was highly poetical and musical at the same time.

JYOTIRISHWARA THAKUR

Jyotirishwara Thakur was the first writer of a vernacular drama

entitled the Dhurtasamagamanataka. The mastery of the language, the chaste diction and the elegant handling of metre are evidences of the gifted talents of the author. Like the V.R, this is the oldest vernacular drama of northern India. This is farce. The play opens with one Sanyasin called Vishwanagara who is fraudulent knave. He has a disciple called Snataka. The two first approach a wealthy miser called Mritangara Thakur who refuses to give them any food on some false pretext. They rebuke him but he refers them to the house of a pious lady. Now the preceptor Vishwanagara had seen this lady and had fallen in love with her. So he is happy to go to her place. She is also a great fraud. She desires to have this good looking Sanyasin as her lover. So she is willing to do everything to please him. He asks her to cook a number of things for mid-day meals. While the food is being cooked, the disciple Snataka expresses his desire to find out a courtesan of the town called Anangasena with whom he has fallen in love. Vishwanagara also goes with him and having found her, both of them fall out. The courtesan is much perturbed and commends one Assajati Mishra as the arbitrator. Here ends the first act.

Assajati Mishra is the hero in the second act. He is a great fraud and he has a Vidushaka friend called Bandhuvanchaka. While pretending to decide as to who should possess Anangasena, he himself falls in love with the lady and takes her away from both. The two go disappointed. The lady says : “Verily here is a meeting of knaves”. The third act begins here though no indication as such is given there. Courtesan’s neighbour,



a barber, appears on the scene and wants payment for shaving her private part. The lady says that he will have the money from Assajati Mishra. Assajati gives him a little bit of Ganja in lieu of payment, which he himself had received from Snataka for arbitrating. The barber ties the hands and feet of Assajati and leaving him unconscious goes away. Then comes his friend Vidushaka to release him.

This is briefly the story of the play. It is a typical Prahasana or farce fulfilling all the conditions. Among the characters are a knave Sanyasin and a Srotriya Brahmana and the lower class is represented by the barber and the prostitute. The very names of the character arouse laughter. The songs are interesting in the total development of the play. The mastery over the language is remarkable. The rhythm and the chaste Maithili diction remind us of the influence of Jayadeva's Gitagovinda. The ragas and talas of the songs are also mentioned. Besides being important as a work of literary merit, the drama throws a flood of light on the social history of Mithila and also gives us an idea of the culinary taste of the people.

UMAPATI UPADHYAYA

Umapati was a successful dramatist. He is considered to be the founder of the Kirtaniya drama in Mithila. He used to sing and dance before the image of Krishna. His drama, Parijataharana, is an example of the interest evinced by the people of Mithila in the growth of dramatic literature. Here we have Sanskrit, Prakrit and Maithili forms. All the songs are in Maithili. The chief merit of the play lies in the easy flow of



the Maithili language in the songs, their sincerity of feelings and their capacity to touch the human heart. In the following song, the distress of the soul imagining itself to be deserted by God is allegorically depicted:

"O friend, be not unhappy. I shall but enjoy the fruit of my
own fate. Where from dost thy give up the life. Hopefully did I
bring my love to Hari, and there I obtained but disappointment. I
slept beneath the shade of a cloud....
Never again will I reveal my love......If thou moisten a stone
ten thousand times with ambrosia, never could thou soften it......"

X X X

His lyrics are the worthy specimen of the dainty poetic style and one of his lyrics gives forth an echo of a verse of Jayadeva. He says:

"Thy face is a fair lotus, and thine eyes twin lilies be,
Thy lips are made of roses, and thy nose of sesame,
While thus thy form is compact of tender flowers alone
O, tell me why thy heart is yet a heart of cruel stone."

Umapati wrote the drama in which songs are in Maithili. These songs teem with allusions, each of which suggests a definite picture.

The story of the drama is as follows—

Narada presents a parijata flower to Krishna which he gave to Rukmini. Satyabhama was enraged and Krishna sent to Indra for some more flowers, which he refused to give. Thereupon there was a war wherein Indra was defeated and Satyabhama was propitiated.

Narada, then, appeared and told Satyabhama if one's dearest thing

was given away under its (Parijata's) shadow, one got undying fruits. Satyabhama, therefore, gave him Krishna as her dearest possession and Subhadra gave him her husband, Arjuna. Krishna and Arjuna then became Narada's slaves and he put them up for sale. Satyabhama and Subhadra purchased back their husbands for a cow each and the play ended with generous hilarity. The plot is finished and characters are well developed. Arjuna has a distinct role to play. The story of this drama can be traced to the Harivamsa; the Vishnu-purana and the Bhagavatapurana. Umapati follows the Harivamsa with only one difference that Krishna's assistant, in the fight with Indra, was according to him not his son, Pradyumna, but his friend Arjuna Dhananjaya. The present Nataka is only in one act, a speciality with all the natakas of Mithila.

Various dramatists of this name have flourished and hence there has been a lot of discussion about his date and authenticity. Aufrecht mentions fourteen Umapatis. Grierson has rightly placed him in the first quarter of the fourteenth century A. D. Mm. Umesh Mishra has found linguistic and literary arguments to place Umapati before Vidyapati. The similarities of ideas and expression in Vidyapati are clearly marked. The archaic features of Umapati's language have influenced Vidyapati's poems. Both from the point of view of entertainment and literary merit, Umapati's drama is successful. The plot is well constructed and the events follow one another in a logical sequence. The characterisation is linked with the plot of the play. He has succeeded in producing a finished piece of art. There is more sustained interest and compactness. Humour is the



predominating feature of this work. The predominant sentiment of the play is heroic. His influence on the later dramatists of Mithila is immense. The songs are in extraordinarily polished and mellifluous style and similes are successfully used.

VIDYAPATI THAKURA

Though known all over the world as one of the greatest poets of India, Vidyapati was a great dramatist as well. He seems to have maintained the decorum of the original standard in his dramas. His Gorakshavijaya is a successful drama. The speeches are in Sanskrit and songs in Maithili. It represents the earliest known story of' Goraksha110 Mina legend in a musical play. Another drama entitled Manimanjari is attributed to Vidyapati. He laid the foundation of a a perfect Maithili style. A.B. Keith ascribes the introduction of vernacular songs to Vidyapati. This ascription is erroneous in view of the fact that both Jyotirishwara and Umapati did it prior to Vidyapati. Vidyapati added grace to the already existing practice. He does not seem to have been so well known in the field of drama as in poetry.

GOVINDA

Govinda wrote the famous Nalacharitanataka, based on the story of Nala's exile. Sanskrit and Prakrit forms are used in this drama. Damayanti's distress and Nala's repentence are nicely depicted. The Maithili songs represent some of the poignant feelings of the play. The success of the dramatist lies in the fact that even without any reference to the text of the dialogue, one may get at the plot throught the songs



which so nicely depict the feelings and are thoroughly suggestive.

RAMADASA JHA

Ramadasa Jha is the author of Anandavijayanataka. In act one, the hero Madhava is eager for his beloved when he learns of Radha's beauty through his friend 'Anandakara'. In act II he with his friend, sees Radha. Here the plot has been made a bit interesting. Anandakara, in the guise of an astrologer, Gunanidhana, asks Radha and her friends Vichakshana and Vachala to collect flowers for Shiva worship, and while they are busy, both the friends appear. Radha is enchanted to see Madhava. She begins worshipping the Lord. She feels the pangs of separation and a Kapalika consoles her. The same condition of the hero is described in act IV. They are ultimately united.

The description of Radha by Anandakara is nothing more than an imitation of Vidyapati's famous Batagamni describing the youthful heroin on her way. This drama is an example of the Krishanite theme. It tells us the story of Krishna's marriage with Radha. The plot is simple but well planned. Besides being expert in the use of Alankara, the author could at times strike a rare lyrical note. Songs of separation are pathetic and poignant. The play ends in union.

DEVANANDA

Devananda is also known as Kavindra. He wrote Ushaharana. Some of the songs in the drama are moving. He was the first dramatist to use the device of immediately translating Sanskrit portion into vernacular.

RAMAPATI UPADHYAYA



He is well known dramatist. He is the author of the famous drama 'Rukminiharana'. The story of this drama is based on the Harivamsa and Bhagavatapurana. It is a very interesting drama, in six acts, where Shiva has been painted as the lord of Nritya (or Dance). Generally the Harivamsa tradition has been followed here with slight variations. In act-I, it is decided by King Bhismaka to hold a Svayamvara for Rukmini. In act II, Krishna and Sishupala are proposed as groorns. When Rukmini speaks against Krishna for his association with the Gopis, the King defends Krishna. Ultimately it is decided to hold a Svayamvara. In act III, when the messenger delivers an invitation to Krishna, he appears. There is nothing remarkable in act IV. In act V, Krishna's diplomatic behaviour makes Rukmini uneasy. The Narada appears and advises Krishna to elope with Rukmini. This brings to the sixth act., The climax is reached when Krishna follows Narada's advice and carries away Rukmim by force. The whole thing becomes known. The situation becomes intolerable to the Yuvaraja and then begins a fight with Krishna. The actual fight is not shown but described. All stages of fighting are vividly described. Eventually Krishna succeeds in taking Rukmini to his place and marries her with due formality.

Of all the plays attributed to the School of Kirtaniya drama, the Rukminiharananataka seems to have been written in the spirit of a devotee. While the superhuman character of Krishna is evident here, the author has made out a case of philosophical defence of Krishna's action throughout the play. The Puranic story has been weaved in a purely

Maithili colour and Maithila customs have been brought into frequent use. The geographical outlook of the author shows that even in an age of political decay, the scholars of Mithila had not forgotten the concept of India as a whole. The concept of India, that is Bharata, with all its diversification, is preserved in a song in connection with the Svayamvara of Rukmini. There is freshness of imagery throughout the play.

LAL KAVI

As a fine composer of mixed Hindi-Maithili ballad on the battle of Kandarpi Ghat, Lal Kavi is also the author af Gourisvayamvara. He wrote this drama out of love and devotion to Shiva. What is remarkable is that here in this drama Sanskrit and Prakrit have been used only for stage direction and advancing action. Though written in devotion to Shiva, the drama is in a poetic style where there is the preponderance af vernacular and the songs are all tuned. It is a sort of one act play. It describes the story of Gouri's marriage with Shiva. The characteristic feature of this drama is that all well known customs of Mithila have been nicely and successfully depicted. The play opens with a prayer to Gouri and after that the purpose of the play is explained by the Sutradhara. Kamadeva appears in the back and he is ultimately destroyed by the fire of Shiva's third eye. Rati, wife of Kamadeva, mourns the loss of her husband and here the dramatist has been able to put forth the most poignant and pathetic feelings. Thereupon Gouri takes to penance and Shiva, in a disguised form, dissuades her not to aspire for Shiva. There is a forceful dialogue, through the medium of songs indicating



action, between Gouri and Hara. Narada appears as the Ghataka of Shiva and ultimately Gouri's mother agrees to the proposal. The style is vigorous and the action is reported with the speech. Humour has its full play in describing the family history of Shiva and the drama closes upon a happy note.

NANDIPATI

Nandipati, a renowned poet was also a great dramatist. His Only known play is Krishnakelimala. It is written in a long prose benediction in praise of the sports of Krishna. Devaki is shown in labour and after his birth, Krishna is carried to Nanda and Yasoda. Krishna's childhood is vividly mentioned. The killing of Rakshasi, Putana, sent by Kamsa to poison Krishna, is picturesquely described. Putana's end is attributed to Krishna's superhuman powers. The Sakatabhangalila is described in a beautiful manner. Radha's complaints of Krishna's pranks forms some of the most appealing lines of the songs of the drama. The Gobardhanalila is also described in a nice manner. In the third act, the story of stealing Gopis' clothes, while they were bathing, is narrated. This is a very interesting scene as it deals with the stories of the youth of Krishna. Gopis are seen teasing Krishna and vice-versa. While some of the Gopis snatch away his head-dress, others beat him, scold him and so on and so forth. The scene is bound to produce a thrilling joy in the heart of the Gopis. Radha is always anxious to enjoy Krishna's company and with that end in view, she feigns to be sick. Krishna appears in the role of an exorcist. In spite of the elders, Krishna arranges secret meetings with

Radha and enjoys her company. Radha's longing for Krishna knows no waiting and even an hours' delay on the part of Krishna makes Radha restless. She charges Krishna with faithlessness. Both of them meditate separately over their actions and Radha realises her mistake of behaving so apathetically with Krishna. The play ultimately ends in the union of Radha and Krishna.

As a dramatist, Nandipati is very popular in Millhila. Badari or Kalanidhi was his pen-name. The homely style of his descriptions is unique in the whole range of Maithili literature. He has also used Goalari songs in his drama. It has very few Sanskrit and Prakrit passages. It is one of the most important vernacular plays of Mithila where the gain in speed is immense. The action is more often reported or described. The Sutradhara and Nati bear resemblance to the Ankianatas of Assam. All kinds of Maithili songs have been used. Nandipati is a refined artist, both as a poet and as a dramatist.

SHIVADATTA

Shivadatta was the author of Parijataharana and Gauriparinaya. There is a profusion of vernacular passages in the Parijataharana. Though lacking in the perfection of Umapati, the story here is almost the same with the only exception that Narada is not made to sell Krishna and Arjuna here. In the Gouriparinaya, emotions are more deeply aroused. Gouri here has love at first sight and she practises penance to obtain Shiva as her husband. Gour burst forth at the terrible picture of Shiva but when she comes to know of the identity her joy knows no bounds. Here the



description is wonderful and even the water, trees and whose wife Rati mourns animals are shaken by cupid. Shiva's anger burns Kamadeva whose wife Rati mourns loss in a pathetic manner. Narada appears as a Ghataka and all typical Maithili customs are described.

KARAN JAYANANDA

He wrote the Rukmangadanataka which begins with a benedictory song in praise of Shiva. Here we have the excellent description of the Ardhanarishwara form of Shiva and a song in a new raga is also introduced. He was also a great poet.

SRIKANTA GANAKA

He was the author of drama entitled Shrikrishnajanmarahasya. It begins with the appearence of Narada at the court of Kamsa. He announces that Devaki's son will kill Kamsa. It is at the instance of Narada that Kamsa put Devaki and Vasudeva into prison. The birth of krishna is described in the second act. The darkness pf night has been nicely described. After the birth of Krishna, the prison doors automatically open and Vasudeva takes new born baby to Yasoda. Yasoda's house is full of joy. The simplicity and directness of the drama are noteworthy and remarkable.

KANHARAMADASA

His Gourisvayamvaranataka is the most complete Maithili play hitherto discovered. In a true Maithila style, the play begins with an invocation to Ganesha, Gosaauni and Kamla. He then describes the birth of Parvati. Narada announces that Gouri is destined to be married to a madman.

Himalaya's wife Manain gets anxious at this prediction and Gouri is made to penance for securing Shiva as her husband. Some of the scenes are described in picturesque style. Gouri goes through all sorts of hardship. Shiva is shown mourning the loss of Sati. Rama appears and consoles Shiva by asking him to marry Gouri, daughter of Himalaya.

On the other hand, Parvati was determined to have Shiva alone and none else. Both of them see each other and Shiva continues his meditation. Then follows the birth and achievement of Tarkasura who became difficult to control. It was later on revealed to Indra by Brahma that son born of Shiva and Gauri could only suppress Tarkasura. Kamadeva Is moved to influence Shiva but he is burnt by the third eye of Shiva. Rati laments his death. Indra then approaches Shiva and the latter agrees. Maithila customs of marriage are then described. The combination of opposites, the grotesque and the fantastic have been successfully depicted. Kanharama had all the requisites of a successful dramatist.

Kanharamadasa belonged to the Karana Kayastha family of Mithila. His drama is in Slokas, Dohas, Chandas, Gitas and Kavittas etc. Like all the Kirtaniya dramas, he does not mention his patron. The superiority of this drama over others in Maithili has been accepted by all. He has the remarkable capacity of arranging the threads of plot in his own unique manner. His dramatic sense is able to produce the developed form of Kirtaniya drama. The scenes are marked out units in themselves and they may be treated as separate scenes or Acts. Like the Elizabethan playwrights, he does not divide his play into Acts. He may be regarded



as one of the most remarkable Kirtaniya-dramatists of Mithila. Like many others, his critical estimate as a dramatist and as a poet is yet a desideratum. The Maithila marriage customs have been nicely described.

RATNAPANI

He wrote Ushaharananataka based faithfully on the account of the Harivamsa. It is a lyrical drama having the scenes of realistic colour. The songs arouse appropriate emotions here and there. Narada is also brought on the scene but not as a humourist. The most important, but at the same time unique, feature of this drama is the presence of a neutral observer who reports the progress of the action at various places. It is divided into parts: (i) Gouri granting to Usha, the daughter of one Banasur of Sonitpur, the boon of getting a desirable husband in a dream on an appointed day; (ii) On the appointed day, Usha sees Aniruddha, son of Pradyumna and enjoys his company in the dream. She learns the identity of Aniruddha through her friend Chitralekha. Chitralekha then arranges to go to Aniruddha with the message of Usha. On her way Chitralekha meets Narada who helps her to take away the hero secretly with the help of magic.

Aniruddha then marries Usha according to the Gandharva rite and engages in love sports with her. The news of Usha’s meeting with Aniruddha is conveyed to Banasur who orders the gate-keepers to kill the intruders. Usha loses courage but Aniruddha succeeds in defeating them. Banasur takes resort to magic fight, and Aniruddha’s misfortunes make Usha anxious. The state of her health in such a condition has been



compared to "a line of the lightning which somehow throbs with vitality." Narada informs Krishan about Aniruddha and Krishna goes to rescue him. Banasura after being defeated by Krishna, goes to Shiva who comes to his rescue. Then begins a battle between Krishna and Shiva. War of fever is resorted to in both the camps. Then Shiva engages himself into a personal fight with Krishna. When after realisation, Shiva retired, his son, Karttikeya, came to the rescue of Banasur and he is drawn away from the battle only when Gouri intervenes. Banasur accepts defeat. Krishna pardons him and he goes away. Banasur is seen worshipping Shiva. Ultimately marriage between Usha and Aniruddha is arranged in a purely Maithili manner. It is a dignified play.

BHANA JHA

He wrote Prabhavatiharana in four Acts describing the union of Prabhavati, daughter of a demon, with Krishna's son, Pradyumn.

HARSHANATHA JHA

He wrote two Maithili plays entitled "Ushaharana" and "Madhavananda". 'Ushaharana' (same as of Ratnapani's) is in five acts. Dialogues are carried on in Maithili songs. He is well known for his imagery and suggestiveness and he often in indulges in erotic songs. His unique imaginative power is evident from the following lines :

"The mark in the face of the moon represents a fisherman who has thrown the net of moonbeams from the moonboat in the sea of Sky. And as morning approached, the stars and the planets are imagined to have been taken out of the net as the fish caught in the



net are taken out by fishermen."

Fever is described as extremely uneasy, terrible in appearance, three faced nine-eyed and six-armed; with eyes closed with lethargy, with hands burning, every moment yawning, and eating on every side everybody whom he happens to see".

Madhavananda deals with Krishna's sports with Gopis on the basis of Shrimadbhagavata and the subject matter is much similar to the third Act of Nandipati's Krishnakelimala. Harshanatha is more graceful and elevated and his descriptions are ornate and picturesque. His songs are exuberant and lyrical and imagination is vivid and colourful. His poetic qualities are marvellous and he is essentially a poet of nature. His description of winter is interesting, while the following erotic images give a description of the Sharada-ritu :

"the Sun has left his abode and moon entered it as if he were

the second husband;

the river uncovers itself as the young damsel uncovers herself

with great hesitation."

Mithila in the middle ages produced some notable poetic dramas, meant to be staged. The poetical and musical features were the chief characteristics of medieval dramas and they were inspired by religious fervour and extreme devotion. Two varieties of drama are known to have existed. One in praise of Krishna and the other in praise of Shiva. Throughout the medieval period, Krishna theme dominated the scene



of poetical dramas and other literary compositions. Vaishnavism took its place alongside Saivism.The drama seems to have been a very popular art in Mithila and the deficiency in the branch of prose was made up by the poetic and dramatic compositions. The themes were based on the Puranic legends. Rukmini, Parijata, Usha, Gouri, Shiva and Krishan form the basis of these stories. Umapati, Ramadasa, Harshanatha and Bhanunatha stick to the rules of Sanskrit drama. They were greatly influenced by the Sanskrit classics. Nandipati, Shivadatta, Lalkavi, Kanharamadasa and others are well known for their Maithili plays and are comparatively free from the classical influence. Ratnapani represents both the trends.

In the verancular plays, there are provisions for Nandi and the description of characters. Chandas and Dohas relieve the monotony of the continuous singing of songs. The Sanskrit dramas were meant mainly for the upper classes and the aristocracy while the vernacular plays were meant for the common man who not only enjoyed the show but had the satisfaction of being inspired by religious fervour. The vernacular dramas are simple, natural, easy, informal and direct. Sometimes suitable songs from other poets were also used by the actors of the playwrights. Maithili belief, customs, rites and ceremonies are found in almost all the dramas and these also bear testimony to their being of an indigenous character. It was through the medium of these dramas that the torch of Maithili literature was kept burning through the centuries. The important aspect of this dramatic art can be seen in the Terai area of Nepal even to-day.

ejournal विदेह प्रथम मैथिली पाक्षिक ई पत्रिका' वदेह' १५१ म अंक ०१ अप्रैल २०१४ (वर्ष ७ मास ७६ अंक १५१) मानुषीमिह संस्कृताम् ISSN 2229-547X VIDEHA



According to Narendranatha Das, the leader of the popular drama in Mithila was known as Nayaka and the whole group was called Jamaita. Nayaka played the part of Sutradhara and hero. Females did not take part and their roles were impersonated by male actors There was no caste restriction in the choice of actors but some minimum qualifications like singing and gesticulations were required before one could be allowed to join a Jamait. The performances were held at night and the stage was nothing more then a simple platform. After the Nandipatha, the Sutadhara used to make his appearance in his usual costume (Jama, Nima, Payjama and a pair of sandal called Paduka) and covering himself with a wrapper and head with a Paga (national headgear of Mithila). He had in his hand a Phulahatha or a rod and he was accompanied by his wife, the Nati. He not only introduced the occasion and the author but also the play and on such occasions he also tried to display his knowledge. Actors were limited and their introduction was given at the beginning in the form of a song. The Nayaka (hero), Nayika (heroine), Sakhi (friend), Narada (in different forms) and Vipata or Vidushaka formed the stack characters of the Kirtaniya drama. In some of the plays, Sanskrit and Prakrit were used in dialogues and the stage direction but the vernacular songs, Chandas, Sorthas etc. also conveyed the major portion of the themes of the plays. Details of the descriptive scene were sometimes preceded by a song at the stage. The orchestra was specially trained in the Nardiya forms of musical Kirtana and most of the songs were tuned to the different ragas. The artists entertained their audience by symbolical

gesticulation, vocal and instrumental music, fun of the Vipata and songs of the Nayaka. The important centres of such activities were Hati, Lagna, Alapur, Sarisava, Ganhavari, and areas under the Nepal Terai.

The dramatic use of the songs seems to have begun early. Umapati is superb in plot construction and characterisation and his description stir the imagination of the audience who do not feel the lack of scenery. The interest is more sustained and compact with humour predominating all over the play. Beautiful similes are used in a novel way as a Nataraja has been nicely described in one of the finest Nacharis of his drama. He added charm to his drama by giving therein some of the sweetest lyrics. We donot come across any remarkable skill of plot construction or psychological insight. Some of the dramatists tried to imitate the earlier lyrical tradition but without any considerable amount of success. Devananda's Usha and Aniruddha remind us of Miranda and Ferdinand in Shakespeare's Tempest. Ramapati wrote in the spirit of a devotee. Nandipati seems to have perfected the convention of giving the names of all dramatis personal in a song at the very beginning and after him this became the essential part of the structure of the Kirtaniya drama. He regards Krishna as the first God and leader of all blissful creatures. He says that the singing of His attributes brings good upon all. His songs are the precious treasures of the Maithili literature. Songs form the major portion of his play and the action is more often reported in the songs. The influence of the Ankianatas on the Kirtaniya drama of Mithila can be traced here. The Sutradhara and Nati are made to talk. It is one of the



most attractive Maithili plays where stage direction is particularly revealing. Maithili colour is provided all through the play.

In Sivadatta's Parijataharana the Nati describes the entrance of dramtais personal. He marks the stage when vernacular drama was becoming rather a long recitation. The use of certain set of stock phrases in prose, for describing various objects, in Nandipati and Shrikant Ganaka, reminds us of the fact that the tradition of the VR was still alive in Mithila. While the figurative language, or the flights of passionate or lyrical imaginations are absent in Ganaka, the songs are melodious and graceful. Kanharamadasa's play is the most complete work in Maithili. His is decidedly superior to all the Maithili dramas relating to Shiva's marriage. He has a marked sense of dramatic ideal and he can be favourably compared with the Elizabethan playwrights. He has been successful in arranging his plots well. There are various types of poems in his play. Ratnapani, classical in form, has the richness of description. Non-actors are seen helping the actors.

The growing popularity of music was also responsible for the growth of drama in medieval Mithila. Some of the songs of these dramas are the best specimens of Maithali literature. There are matters of religious experiences, philosophical reflections on the world and on morality, poignant introspection of the self, self anguish and yearning for illumination in some of these dramas. They have both a sensuous and intellectual appeal. These plays exercised a tremendous influence on the life of the people of Mithila and led to the growth of a popular stage and



the development of music and dancing. Drama was the most effective means of propagating the religious cult. Here we also get a glimpse of medieval prose and poetry. Though developed out of indigenous materials, the influence of Sanskrit dramaturgy is perceptible. Lyrical songs preponderate and the playwrights largely use them to bring home the message inculcated in the play. They may be termed as "lyricodramatic-spectacle". Through these dramatic compositions, people could cultivate the emotional vein of personal devotion to God or even the expressions of natural feelings of love. The dramas crossed the frontier and entered the valley of Nepal. Typical Maithila customs like Naina-Yogina, Batagamni and Kohvara were introduced in the dramas as a concession to popular taste and demand. The popular taste was amply met by Manabodha whose language approached very nearly that of Nandipati, whose work bereft of its dramatic form, is very much like a long narrative Kavya. Ratnapani and Harshanatha used ornate style and they had a clear bias towards the classical models. The language as a medium of expression, showed progress, sometimes phenomenal, but the forms of literary compositions remained old and stereotyped.

CHAPTER—X

Era of Decadent Documentary Prose

After the golden age of Vidyapati and his successors, the Maithili literary tradition was one of almost mechanical repetition without any sign of originality in the realm of prose. Mithila lost her independence after 1530 A. D. and after 1556 A.D. came to be ruled by the Mughal Governors.

The Khandawalas enjoyed some sort of autonomy but without any political authority whatsoever. The signs of political decay were also discernible in the field of literature. The old lyrical flow in poetry or the rimed prose was now a thing of the past. A halting prose style was adopted not exactly for any literary production but for writing a matter of facts documents concerning the sale of serfs etc. The study of Sanskrit continued and the classicists continued to hold their own. The age was one of decadent feudalism with all its concommitant ramifications. No piece of remarkable prose is available in Maithili.

In the medieval period, prose pieces are scattered here and there in some of the literary dramas and even they are not very remarkable. The available papers, court judgements, sale deeds sale of serfs and the documents relating thereto, throw sufficient light on the contemporary social history. Most of these documents of the medieval period are in pure Maithili while some of them are in mixed Sanskrit and Maithili.

We have an example of such literary styles in the Likhnavali of Vidyapati. Slavery seems to have been one of the most important social factors in medieval Mithila and an established custom. Large number of documents relating to the sale and purchase of slaves and serfs (Bahikhata), deeds of emancipation (Gaurivavatikapatra), contracts for the payment of debts and their remission (Nistarapatra), agreements of daily labourers (Janaudha), ordinary contracts (Akrarapatra), emancipation (Ajatapatra), judgements and state papers contain prose passages. They are of a very mean quality but they held us in arriving at the conclusion that prose was not altogether

neglected and various new forms and technique were employed by the writers.

These documents are secular in character. They were executed in set forms in mixed Sanskrit and Maithili and some of them are in pure Maithili. These deeds were prepared by the Kayasthas, a secular caste, who had specialised in this art. These documents record caste, age, identification mark on the body of a slave, price, conditions governing the sale and purchase, signature of the partiesconcerned and of the witnesses. The earliest Gaurivavatika is dated 1615 A. D. relating to the emancipation of daughter of one's Bahia (serf type servant), when she was married to someone else. The deed is drawn in favour of the fatherin-law of the girl concerned and is in the nature of a deed of emancipation than of sale. The translation of the Sanskrit portion of the deed is given below :—

"In the Sake year 1537 (1615 A. D.) on the Fourth day of the bright half of the month of Vaisakha, Friday, ...the daughter of my slave, by name Padumi, fair complexioned who is married... .I have given unto you after taking from you one rupee ... I have no connection with her."

The vernacular portions of such documents are very short and they simply state facts and conditions of service, mention name of the clerks and witnesses etc. The language portion in these documents form an insignificant part. They are important in the sense that the "set form of the language marks a real advance on ths syntax of the early Maithili prose." It

must be admitted here that the matter of fact statement has little or no interest and literary merit in spite of the archaic flavour of the style. The use of the words “Rupaiya” or “Rupia” or “Rupya”, “Tanka” etc. is indicative of the fact that money economy was coming into use though feudal system was in vogue. The earliest slave sale deed (Bahikhata) is dated in 1627-28 A. D. It is a sort of contract to serve the master in return for money. Under such terms, slaves were bound to their masters alone. The Maithili prose used, in those document are far removed not only from the modern forms but also from the archaic forms of the Gaurivavatika. What is noticeable in these deeds is the full connected sentence in Maithili. The service contracts were generally entered into by potters, washermen and various sorts of labourers. This system marked a definite advance over the existing sale system where the question of the liberty of the individual was almost unthinkable. Payment through land came to be replaced gradually by cash nexus but even for such cash payments, documents were written and prepared and signed by the contracting parties. The Vrittipatras or the grant deeds also contain some prose passages and the earliest document of this type is dated in 1763 A. D. Court judgements and Vyavasth-apatras are also important for studying the prose style and the earliest court judgement in Maithili is dated in 1792 A. D.

During the medieval period, Arabic, Persian and Urdu words came to be used in Maithili and the language documents abound in Urdu and Persian technical terms. They have hardly any literary merit.



Administrative and business letters are written in highly dignified but persianised Maithili style. Some of the documents of the time of Maharaja Chatrasimha are in highly persianised Maithili. The style, though ornate, is influenced by Arabic and Persian. These documents are dry and dreary and hardly contain any literary merit. Their importance lies in the fact that they give us an idea of the prose style that was in vogue then. The documentary prose, though not exclusively literary, is characterised by brevity of statement, economy of words, simplicity and clarity of thoughts. Though lacking in the literary flourish of the old Maithili and the niceties of the modern age, the medieval documentary-cum-decadent prose gives us an insight into the mind of medieval feudal writers of Mithila. They are more the source materials of social history than the examples of literary prose. The medieval prose was barren and no remarkable achievement is seen in this direction. The prose of Jyotirishwar does not seen to have been cultivated after him and that resulted in the decadence of the old style. Some dramatists of the middle ages tried to write some prose passages but they could not attain the standard they aimed at.

The dramas written in Nepal, Assam and Mithila contain some stray prose passages. According to Dr. P. C. Bagchi, there were only oral prose passages in the opera like Nepalese dramas. Augustus Conrady, in his study of the Harischandranrityam by Siddhi Narasimha, has found two layers of prose—one intended for the conversation of the upper classes and another for the lower classes. Class characterisation has been a feature



throughout the medieval period and the people of lower classes are not expected to be competent enough to use finished language or to be expert in literary prose. Culture seems to have been the preserve of the aristocracy, and language, the medium of the cultural expression, was bound to be influenced as such. Long prose passages are found in the Ankianatas of Assam. Whatever prose passages are available to us in the dramas of Mithila, they are simple and legible. The economy of words is practised by the composers. From the point of view of the literary prose style, the medieval period, in Mithila, was, to all intents and purposes, barren.

CHAPTER—XI

Throbbing Human Heart

(A Study of the Folk Literature)

The folk literature is an important branch of Maithili. Since the beginning of the Maithili, folk literature has formed a part of it. According to Mr. S. Thompson, the folktales exist in the memory of the people. Varied stories are included in the folktales and literature and they are available both in prose and poetry. They are based on the local tradition, often of extraordinary vitality and wide distribution. The tradition of the folk literature is as old as the Panchatantra. Works of Vararuchi and Vidyapati contain the earliest recorded examples of folk tales of Mithila. The folk litera-turs in Mithila is used to denote the beliefs, traditions, legends, customs and superstitions of the people. It includes everything relating to the life and culture of the common man. The Maithili folk literature has been preserved through the oral tradition.

Dr. Grierson was the pioneer in bringing to light the folk literature of Mithila through his publications, viz, Bihar Peasant Life, Maithili Chrestomathy, Dinabhadarika Gita and Nebaraka Gita etc. Ramanand Jha has collected, compiled and published the stories of Gonu Jha. Ram Ekbal Singh Rakesh has collected and published the Maithili Lokegeet. Kali Kumar Das has compiled and published Maithili Geetanjali in three parts. Pandit Kapileshwar Jha has comipiled the sayings of Daka in four parts (Dakavachanamrita). Bihula Gita and Kumar Brajabhanaka Gita have been published from Madhubani. Rajapandita Baldeva Mishra and Ridhinath Jha have collected an account of the Maithili games. Dr Tej Narain Lal has published a scientific account of the Maithili folk songs in Hindi language. Dr. Purananda Das has also done a commendable work in the field of Maithili folk literature and the results of his investigation await publication. Dr. Brajkishore Verma of Bahera (Darbhanga) is a mine of information regarding Maithili folk-literature, art and culture and he has published a series of articles on the same in different Maithili journals. His 'Lorikavijaya' is a story based on the Lorika legend and in recent years he has published a number of articles on Salhesa, Naika Banjara, Harwa Chanain Dinabhiadri and so on. His investigations also await publication. Jayagovinda Mishra and Lakshmipati Singh have also made goodcollection, of Maithili folk literature, but they also await publication. A connected account of the folk literature of Mithila has been published in two parts by Dr. J. K. Mishra of the Allahabad University. Dr. Anima Singh has also done a scientific research on the



folk literature of Mithila, specially in the field of Samskargitas and her book is published. Prof. Prafulla kumar Singh Moun, has published more than a dozen of articles in Maithili on the folk literature and folklore, not only in Mithila but also in Morang. He has brought to light many new things in this respect. Dr. Ila Rani Singh has done the scientific study of Maithili Lokageet in the context of its social backgroud.

A cursory glance over the vast folk literature of Mithila will convince even a layman of the variety and its literary richness. G.A. Grierson, R. L. Mitra, K. P. Mitra, B. K. Varma and the writer of these lines have published various stray articles on the different aspects of folk literature and some of them have been well received in the western world. These songs and prose pieces have not yet been collected and scientifically studied. Ballads or Gitakathas are very popular. The Lorika Gita is one of the most important ballads of Maithili folk literature. Lorika has been mentioned by Jyotirishwar Thakur in his VR. The story of this romantic love legend has been nicely presented in the Chandayan of Mulla Daud, who flourished in the fourteenth century A. D. Professor Syed Hasan Askari discovered it in 1954., Lorika is the earliest ballad of the Maithili folk literature and is very popular in Mithila even to-day. Chandayana has since been edited and published by Dr. Parmeshwari Lal Gupta, Dr. Lokeshnath Jha has also done a commendable work in the field of folk culture.

Hardi (Hodrey Visaya of the Bangaon Copperplate) in the district of Saharsa is associated with the famous Lorika ballad. The ballad is

now equally claimed by almost all the districts of Bihar, specially, Gaya, Arrah and Darbhanga. It should be borne in mind that Lorika is originally a folk ballad of the district of Saharsa. The story of Lorika is as follows:

Lorika was a native of Gauda and a favourite of Goddess Durga.

One fine morning his wife, Manjara, accidentally saw him dallying with Chanain. Versed in astrology as she was, Manjara found out that Lorika was to run away with Chanain on that very night and she, therefore, informed her mother-in-law about the impending misfortune that was to overtake the family. The mother-in-law took all precautions to save Lorika from going out. Chanain reached the spot where the meeting was arranged and not finding Lorika marked the place with fine red spots and called on Durga for aid. Goddess Durga came to her rescue and prolonged the night seven times and opened a passage through Lorika's hut. At long last the lovers met and started for Hardi. They were ultimately united into marriage and the cermony was performed by Durga herself. One night while sleeping under a tree Chanain was stung by a serpent and died. Lorika erected a funeral pyre and sat on it with Chanain in his arms. Fire lit to the pyre stood extinguished by some unknown power and the lover continued to sit on the pyre, though persuaded to desist from such action. A Goddess in the shape of an old woman, finding him obstinate in his resolve, offered to revive the dead and thereby this love story assumed an eternal character. Chanain gained life but was again won by a King in a game of dice. Chanain threw



challenge to the King and ultimately defeated him and recovered everything which her husband had lost. All this took place while they were on their way to Hardi. After being united again they reached Hardi and were presented to the King. There Lorika did not bow before the King who got angry at his behaviour. The King would not allow him a place in his capital unless he accepted the occupation of a cowherd. Lorika agreed though indignantly that he would turn a cowherd only if King's daughter would come out herself to milch the cows. Ultimately a battle ensued and it continued for seven days in which the Raja suffered a lot as Chanain had the blessings of Durga in return for the sacrifice of her first born son to the Goddess. The Raja agreed to give half of his dominion to Lorika if he could bring him the head of his antagonist. Lorika undertook to do this job and on accomplishing the task he was proclaimed the joint King of Hardi, a position which he held for twelve years. One night Lorika happened to hear a woman weep near his palace and asked Chanain to enquire into the cause. As she went out, she was followed unseen by her lover. The old woman, on enquiry, revealed that she was anxious for the return of her son who was out for more than three days. Chanain advised to complain falsely for some ill-treatment and not about the return of the son. Lorika, who had overheard everything, accused Chanain of falsehood and said that if three days' absence of a son could make a mother weep so much, his only wife and mother might have shed many tears during the past twelve years. The effect on his mind was so great that he instantly left for home accompanied by



Chanain.

Cunningham gives the following version of the story: “Lorika deserted his wife and eloped with Chanain to a place named Hardi, where he was opposed by Raja Malwar, an Ahir, whom he conquered. Then the two chiefs became friends and went to bathe together. When Raj Malwar’s sheet dropped from his shoulder his back was seen to be marked with numerous scars. On enquiry, it was revealed that Harwa and Barba (the mythical Dusadha rulers) bit him and left these marks when they came this way. Then Lorika declared that he would not eat until he had met Harwa-Barba. Malwar lent him a horse which carried Lorika to Newarpur. Harwa and Barba were then out hunting but Lorika went after them and fought them both and killed all their followers. The brothers then sought the aid of their sister’s son, Kumar Angar, but Lorika killed all three, after which he returned to Hardi, where he lived happily with his mistress. Lorika was the hero of superhuman strength and was an Ahir.” (“Archaeological Survey of India”—XVI., pp.27-29). Veryier Elwin collected the legends of Lorika in his Folksongs of Chattisgarh. The exploits of Lorika are very exciting and have inspired many poets.

The story, having many morals, is yet preserved in a very longballad full of melody and pathos. It takes full thirty six hours to complete the narrative if it is sung with all ceremony. This is one of the finest preserves of the Maithili literature maintained orally for the last thousand years. The text has since changed beyond recognition though the theme of the story continues to a great extent. In the 13th-14th century A.D., the ballad

was sung with great intensity, and was presented in the form of a Solo. The Lorikanacha was very popular. The story also influenced the Sufi mystics. The Lorika ballad, influenced a great section of the Indian population. The ballad is associated with the Yadavas and it is known in almost every part of north Indiaright from Central India to the borders of Bengal.

The 'Salhesdkagita' is another important part of the Maithili folk literature. Salhesa is a God of the Dusadhas. It is said that Salhesa was a Dusadha and was the Chaukidara of Raja Bhimsena of Keolagarh. His wife, Dauna Malini, plays a very important part. She belonged to Morang and she maintained a garden. There she waited for a pretty long to get her husband. In getting her husband, she seeks the help of five mysterious sisters. During his watch, a thief called Chuhadmala stole a valuable bed and a necklace belonging to Rani Hansabati, queen of Bhimasena. Bhimaseha sends for Salhesa who is found in a wine shop. Through the help of Dauna Malini he learns the whereabouts of the thief and the stolen property within seven days. She takes initiative and disguises herself as a prostitute while he disguises himself as a Nata. The thief is entrapped and the stolen property is recovered. It is with Malin's help that Salhesa gets success over the thief, in a battle that ensued in course of the undertaking. The thief is ultimately captured. Chuhadmalla is pardoned by Raja Bhimasena. Salhesa and Malini lived happily after that Salhesa was later deified. The text has been edited and published by G. A. Grierson.

The Dinabhadrikagita has also been published by Grierson. The Mushahars of Mithila worship Dina and Bhadri. They were Mushahars themselves. They were killed by Photara possibly inspired by Salhesa. The story is as follows:

“A magician asks the services of Dina-Bhadri of Jogiya-Jajari from their mother Nirasoto labour for him in the fields. They refuse on the ground that they had never lived by labouring but by hunting, and beating him, entreat him, shamefully.... Dina Bhadri meet their death in the course of hunting in the forest of Kataiya. They encounter a beast Photara (Jackal) which is killed. Photara is brought to life again and again by Salhesa. The various phases of the story is brought to light through songs. Loose life of Dina-Bhadri is evident from these songs. When they return in the guise of ascetics, they are not recognised even by their mothers and wives. They were heroes of repute and their heroic deeds are preserved in the song. Whille we have no authentic record of the Lorika ballad, the Dinabhadrikagita is almost complete. A study of this song also reveals to us some aspects of the feudal social relationship. Gulami Jata is seen helping them in conquering a Rajput Chief, Jorawar Singh, who used to enjoy all new brides first. The wrestling match between Gulami Jata and Jorawar Singh is very vividly described. The picture of home is full of sweet memories and reminds one of the home of Ulysses and their friends on their return journey. The passages, here and there, give us a good account of joyous life. A homely

scene of the village children is simply marvellous and the language used is fine. On the whole, the Dinabhadrikagita is a literary achievement. Various characters are brought in and they have been successfully depicted.

The fishermen of Mithila generally singh songs of river Kamla (Kamlamaiyakagita). Kosi songs are more popular and some of them have been collected and published. E. T. Prideaux, the then (1941-43) district Magistrate of Bhagalpur, collected some Kosi songs. Shri Brajeshwar Mallick has also collected and published the Maithili songs on Kosi. An analytical and critical study of the Kosi songs in Maithili was published by the writer of these lines as early as 1954 and they were well received. The Kosi songs are more popular and have a wider appeal.

Like other parts of eastern India, the stories and songs connected with the snake cult are very popular in Maithili literature. Dr. D. C. Sen of Bengal was pioneer in this field. He collected and published the Bengali version of the Bihula songs (Bihulakagita). A Maithili version of Bihulakagita (songs of Bihula) has been published from Madhubani. The main story in both the versions is almost identical, though in matters of details they differ.

Vishahari was the daughter of Mahadeva who married her at the age of twelve to Basuki Nag. As a reward for bringing Gouri (whom she bites) to life, she gets the boon of Mahadeva that she will be worshipped by Chand Saudagara. When Chand refused to worship her on one pretext or the other, he began to suffer. His children were killed by serpents.



One of his sons is married to Bihula who undertakes to save him. She undertook various measures to save her husband. Vishahari found it difficult to bite Bala Kumar and therefore appealed to Sheshanaga to help her and thereby she entered the room where Bala Kumar and Bihula were sleeping. She succeeded in biting Bala Kumar and Bihula left no stone unturned to make him alive. With the help of various Gods and Goddesses, Bihula succeeded in bringing him to life and dedicated her whole life to the service of her husband. She may be compared with Savitri. From the literary point, Bihulakagita is not very charming. It is sung in proper tune and its music and rhythm are remarkable.

Kumar Brajabhanakagita is very popular among the lower classes of Mithila. Raja Rohanamala was the king of Puhupinagara. He had a brave nephew named Kumar Brajabhana. The King had seven wives but all of them were barren. The astrologers were consulted and they advised him to request Kumar Brajabhana to bring Rani Sorathi of Kataka who was bound to give birth to a male child. On receiving invitation, Kumar Brajabhana, leaving his newly married wife, hurried to meet his maternal uncle. The Raja requested him to bring Sorathi. With the help of his Guru Gorakhanatha, he reached Kataka and took the guise of an ascetic. His march is vividly described in the song. With the aid of magic and supernatural forces, he fulfills his mission. Love, romance, adventure and pathos are mixed in the song.

Gopichandakatha is also found in the Maithili folk-literature.

Gopichanda was the nephew of Raja Bhartrihari. In some accounts, he is

described as the brother of Bhartrihari. Gopichandra became a disciple of Gorakhanatha. At the request of his mother, he went to his sisters' place. The maid servant recognises the ascetic as the brother of the Rani. His sister (Rani) could not bear the sight of his ascetic brother and died. Gopichandra brought her back to life. The story is interesting and touching.

According to Grierson, only a small fragment of Nebarakagita is available. The song is very popular in the Nepal Terai and North Mithila. It is the story of the two sons of Sambhu Bania. They travelled far and wide, visited Tirthas and distributed alms. The merchant Sobha asks them to start for Morang but the boy (Gokul Bania) began to weep on the thought of the journey for he had only recently married and feared that the climate would not suit him in Moranga. Yet he sent a messenger to his father-in-law intimating his intention to leave for Morang.

Folk ballads are associated with the names of the various folk heroes of Mithila like Bulaki Gope, Sarbinina Guara, Gudaria, Naika-Banjara, Jorawar Singh, Dayal Singh, Bakhtawar Singh (some of his songs have been published by me;, Dulaha, Rani Maruani, Dulara Dayal Simha and others. Grierson takes the mixed poetry of Faturilal as the specimen of the folk poetry. Regarding the Akali Kavitta (songs of famine) by Faturilal, Grierson says: “It is a description of the famine of 1873-74, and was written by a man of the people. It is worth noting this fact, for it praises both the English and the Maharaj of Darbhanga in no measured tone. It speaks of the native population in tones of grim...satire...that it chimes



with feelings of the people is shown by its immense popularity with the lower orders ...the language is mixed with several Braj forms." Faturilal's song is vivid and marching.

The Jata-Jatina songs constitute an important aspect of the folk literature. The women of the lower orders sing these dramatic songs in order to get rains (a collection of these songs has been published by me in the Journal of the Bihar Theatres). Only women take part in this dramatic song. They are divided into two groups— Jata and Jatin. They argue the case for and against the marriage of Jata (the boy) and Jatina (the girl). All these are in songs and they are very interesting. They are united and the family life bigins. Because of the extravagance of Jatin, Jata has to go to Morang for earning money. Jatin's anger knows no bounds when Jata returns without the promised gift. In the end, a prayer is made to Indra in chorus and minor ceremonies are performed. Jata-Jatina songs have been collected and published by Rajeshwar Jha.

The Vratakathas are also important from the literary and religious point of view. All the important religious festivals have their own Vratakathas. They are recited in a set language and are full of idiomatic turns of expression. Alliterations and rhymes mark the beauty of these Kathas or stories. They are marked by the absence of the honorific forms. When recited, these matters of fact sentences are lively and charming and often elliptical, crisp and short. They express the longings and desires of women and portray the homely pictures of everyday life of the people. They are replete with human touches. Psychological characterisation and

shrewd plot-construction are added to some of the Kathas. They are all based on the Puranic legends. Romantic tales also form part of the Maithili folk literature and there are innumerable tales of that nature. They are representative of various types. They are marked by the descriptions of the romances of the young princes aud princesses. Love and romance are associated with chivalry and adventure—a feature very common in the the age of feudalism. Set expressions do occur in these romantic tales. They resemble fairy tales of other countries and are sources of delight to the young folk. The 'ghost' stories are also current in Maithili.

The extraordinary devotion to Tantra and the credulous belief of the village folk lend greater currency to ghost stories and tales about witches. The village, Bangaon, in the district of Saharsa, is famous for such stories.

Gonu Jha, like Robinhood, Birbal and several other of the type, is a typical character in Maithili folklore. He has gathered round himself all sorts of stories. The stories of Gonu Jha are collected in the 'Gonu-Vinod'. He is believed to have played trick upon Goddess Durga, his patron, his mother, his wife, his son, his physician, his barber, his friends and enemies. All such stories are humorous to the extent of being indecent at times. He is believed to have been a courtier and acted as a jester. Some of his behaviours are considered indecent if viewed in modern light. He had a ready wit. In some of his stories, we have allusive idioms to the language.

Though devoid of poetic beauty, the Vatahvana songs in Maithili are



very popular. Bhanunath Jha and Chanda Jha have composed some songs of this type. It is a peculiar type of work. It begins in alphabetical order and illustrates the main thought of the particular verse by a reference to some proverbial saying from Maithili. These songs are distinguished by great wit and humour. In Sanskrit, some of them are enchanting pieces of love poetry but that charm is not found in Maithili. The Nainayogins songs in Maithili are born of magic and charms in folklore.

The various songs for the different social and cultural occasions are also important from the literary point of view. Women in Mithila specialise in those songs and most of them have been preserved orally and some of them have now been published. The Bhajanas are sung in praise of Gods and Goddesses with reverence. The Nacharis and Maheshvanis can be sung on any occasion. The devotional songs, Nacharis and Maheshvanis have been composed by almost all the renowned poets of Mithila from Vidyapati to Chanda Jha, A selection of Vishahara songs was published by Grierson. The Madhusravani songs are made up of Vishahara songs. The Maithili songs of Muharrama are also known. The Sama songs are very popular among the young girls of Mithila. It is an interesting festival and it begins on the seventh day of the bright half of Kartik (November) and ends on Kartika Purnima. These songs describe the pathetic story of Sama. Its origin has been traced to the Padma and the Skanda Puranas. One mischievous Shudra made a false charge of Sama's illicit connection with an ascetic to her father Krishna. Krishna grew furious and cursed her to become a Sama bird. With the help of her

brother Samba she was emancipated on the day of Kartika Purnima. Saptarshi and Vrindabana attested her virtue. Sama's husband was Charuvaktra (or chakeva). The festival is celebrated throughout the length and breadth of Mithila with great gusto. Numerous songs are sung in praise of Sama. Clay-toys are made on the occasion and characters are represented by them. The last day is the saddest day when Sama is believed to have left the life of a bird and sent honourably to her husband's home. These songs ridicule the slanderer and praise the brother. This is a very interesting tale.

The Maithili folk literature is rich in all its branches. They reflect some of the deepest values of life. A description of the throbbing heart can be gleaned through these songs of various specifications. The folk literature is mainly the work of such class of persons whose identity is not known. The dialectical variations in these songs are quite marked and the annonymous composers made use of the language in their own subtle and suitable manner. The Dakavachanamrita is an example of this type. It contains aphorisms and wise sayings regarding agriculture, astrology, and other matters of interest to domestic life. Born in the family of Cowherds, he had the extraordinary power of prophesying and summing up agricultural truths in terse and pithy language. He has some similarity with the Greek poet, Hesiodas (C. 8th Century A.D.).

These songs kept afresh the memory of stirring events and historical episodes and of the contemporary life that led to the subversion of power of aristocracy. The simple village folk hardly knew the higher



metaphysical way of thinking but they had the first hand knowledge of

the events that occured around them and they weaved a tale or composed a poem on that basis. The folk-tales or poems were composed by them on the basis of their own experience. And it is on the basis of these songs that we get an idea of the contemporary life of the people. Cultural traits can best be traced to folk religions and rites. The folk culture is the culture of the people. It is in the folklore that we find an expression of genuine desires, aspiration, genius, emotions and thoughts of a people. The culture of each age arose out of the general conditions of life and took exchanging forms in religion, literature, music, art, learning and thought. The description in the folktales and poems are vivid and sometimes enchanting. The ballads are mainly occupied with the celebration of the exploits of certain semi-religious, folk heroes. Sanctity and solemnity is attached to their singing. These ballads express the latent desires and cherished ideals of the communities by whom they are associated. Some of the ballad songs are sung even today with great devotion by the people of the lower classes in the night.

The folk songs build up a series of parallel images. They invent new symbols and conventions in their own right as subjects of their songs. The occasions and melodies in such songs are very important. Songs meant for different purposes and seasons are to be sung accordingly and any departure from the accepted convention is not allowed. Many names of these songs are derived from the old Raga and Raginis of the



literary songs. The melodies are made by extending every syllable of word. The women in Mithila are experts in singing them in groups. The folksongs are as a matter of course without the bhanitas. The main theme of these songs is mainly the frustration or disappointment in love, due to the absence of the lover or the husband. The reasons are obviously economic. People of the lower orders generally go out of their villages to earn their livelihood and return only after a very long time. The wives or beloveds generally feel the pinch of separation and a spontaneous flow of songs comes in. These songs are associated with the various seasons of the year. These singers follow the old poetic tradition of describing twelve (Barahamasa), six or four months of separation. Each month comes with its own charms and has its individual reaction on the feelings of the separated partner. These are all love songs associated with the months or seasons particularly attractive for lovers. While the Phaga and Chaitra songs are colourful, the Malara and Basanta songs have highly poetic sentiments. The Lagnis relate to the tales of women's sacrifice and love, such as, the story of Uttama and Jalimsingh where the lady saved her honour by killing herself; the story of Mainavati where the lady followed her husband who had turned an ascetic, and the story of Narasimha who married a poor lady of village. The Samadauni songs constitute a class by themselves. The marriage songs are the most poetic of all the songs because they are love songs.

CHAPTER—XII

The New Awakening

The establishment of the British rule in India brought about a greater revolution in thoughts and ideas. The most of significant things in literature in the latter half of the 19th century and the beginnings of the 20th century were born of the impact of the west on the east. This impact was spread over all spheres of life-religious, cultural, social, political and economic. The immediate effect of the western learning was to stimulate literary production. Western influence is seen in the mass of fiction, poetry and drama, in the literature of thought and knowledge above all in the immense journalistic literature. The influence is also perceptible on the epics and the lyrics which, though essentially Maithila in character and outlook, are western in form and technique. Reaction against the western influence was also there but that proved ineffective. The Akali Kavitta (songs of Famine) of Faturi Lal may be taken as an illustration as to how western forms of speech were at a premium.

The heart of Mithila lay in her villages where the people toiled and sang and hardly cared for the world outside. The people contented themselves with what they had in their villages where the Cuckoo sang in the spring, the Lotus bloomed in the autumn and the mango-groves provided space for love-making in the summer. Throughout the middle ages, they had busied themselves in the abstruse philosophical thinking and had thereby disciplined themselves to a way of life which was different from what we see today. The time changed with the advent of the Britishers. The Christian Missionaries and Civil Servants had to play their own part in re-educating the people and thereby bringing about a

 

renaissance in the field of thought and culture.

In the year 1772 A. D. Francis Grand was appointed the first Collector of Tirhut. As early as 1772, Darbhanga became the seat of administration for the whole of Tirhut under the East India Company as a result of which its importance grew both as a cultural and political centre. It was the birth place of all important literary movements of the 19th century. It has imparted to the literature an urbanity of character and outlook. The secular part of the work gains an upper hand in due course. Urbanisation proceeded apace as the capitalistic economy introduced by the Britishers struck roots and towns grew at the expense of the villages. In spite of the growing capitalist bias, landlordism continued to hold its sway over a major part of Mithila and the feudal outlook continued in literature. Aristocratic patronage continued and writers looked forward for support from the Zemindars, big and small. They maintained poets and literatteurs at their courts.

The new trends brought in its train a new class, known as middle class, whose rise synchronises with the establishment of the British rule in India. The British rule conferred prosperity on the new commercial, professional and landed interests and the new middle class was the most virile, progressive and modern spirited section of the society. They developed a new personality. With the rise of the middle class, the demand for literature became more and more widespread than it had been in the past. Culture and enlightenment were sought by a large mass of population and democratic literature called for a standard literary



language. Maithili came to be freed, though gradually and slowly, from the deadweight of Sanskrit and the language soon became close to common life, colloquial, at the same time refined and elegant, lucid, precise and yet colourful and musical. The newwriters created a style which combined naturalness of the colloquial language with the strength of literary language. The new influence added and modified the old forms. Humanism marked the beginning of modernism in Maithili. New lines of literary development were witnessed with the beginning of the modern age. Maithili developed without any royal support. The Khandawala rulers, though themselves scholars of repute, did not give support to Maithili it deserved or even in the manner their predecessors had done. English, Persian and Urdu continued to dominate the scene and even the Khandawala rulers adopted Persian and subsequently English as the language of the Raj. Maharaja Lakshmiswara Singh made Hindi in Kaithi Script the official language of the Darbhanga Raj. The result was the retardation of the growth of Maithili. The support that Maithili had throughout the earlier period was denied to her by the last ruling dynasty of Mithila.

The disappearance of the regular patronage relieved literature of its many evils and enabled the writers to develop their personality unfettered. The conditions stimulated their spirit of enterprise and proved salutary and beneficial in many other ways in modern times. The old devotional fervour untainted by pecuniary motive has been replaced in modern times by the commercialisation of literature. The old ideal too



has been replaced by new ones. In a capitalist society, a writer has naturally to sacrifice his artistic conscience to his readers' taste. The literature now has increasing contacts with life and with worldly things. The Maithili writer need no longer live in the darkness and isolation of his native medievalism. He is now a citizen of the entire modern world. With the coming of the new awakening, new development took place in poetry, prose and drama. The new literature had to absorb the new spirit as a result of the western impact. New prose and journalism were born in the latter half of the 19th century A. D. The new forms in literature did not achieve any remarkable results in the beginning but the work of original merit came in course of time. The original creators of the new prose, were mostly the Pandita and hence their style was pedantic but in no time they were replaced by persons, proficient in English language, as a result of which colloquial language in prose and poetry became frequent. In modern Maithili prose, even English punctuation points are now thoroughly at home.

The introduction of English education was responsible for the new awakening. Scholars of the older school continued to pursue their own studies while the younger generations were very much impressed with the genuine human feelings, charms and modernism of the English language. The new awakening is discernible in all branches of literature and the cultivation of mother tongue as the medium of expression of different subjects is a basic gift of this new awakening notwithstanding the difficulties created by the Darbhanga Raj by introducing Hindi as

the Official language. The impact of the west brought fresh impetus. With the emergence of the humanistic ideas, not only innovations of new forms and techniques were made but there was even a re-orientation of new values. Prior to the advent of the Britishers. Maithili literature was dominated mainly by the religious ideas of various denominations and even the later dramatists drew profusely upon the vast resources of the past lore. With the introduction of English education on a large scale, the situation completely changed. New influences came into operation and new developments took place.

In the beginning a large part of the literary composition retold the old and well know stories about the Ramayana, the Mahabharat and the Puranas but in course of time, Maithili literature did not lag behind in putting forth new leaves on every branch. The quality of the prose during the early British period was very small and altogether devoid of literary merit as most of them are found in contemporary letters and legal documents. The early clumsy, dry and decadent prose came to be replaced soon by the colloquial language in course of time. The social novelists show up the evils of excessive conservatism and a judicious compromise between the east and the west has been advocated by the balanced writers.

The vernacular larguage now came to be tackled by persons who were proficient in English language and literature and they wrote after the manner of their own standard work. The impact of modernism was so great that even the classical Panditas now considered fit to write in

 

vernacular though the influence of Sanskrit was apparent on their style. Now it was thought necessary to popularise Sanskrit through vernacular. In order to display their erudite learning, they wrote in a pedantic style. Though peculiar, it was a natural growth. The old link was no doubt broken. One would hear the echo of Vidyapati even in medieval Maithili poetry and the niceties and pedantry of the medieval poets proved no barrier to the modernists in enjoying the production of the artificial school of poetry which grew up under the circumstances natural to the soil of Mithila. It was practically as a reaction against the growing influence of the English that the classical panditas were constrained to write in Maithili, and their pedantic, to the extent of being ridiculous, style sometime proved as hindrance to the growth of Maithili. Their unwieldy style struck a discordant note to the spirit of the langauge. Their perfect command over Sanskrit langauge enabled them to use Sanskrit vocabulary in Maithili. Through the efforts of these pedantic writers, the modern Maithili prose was developed both in purity of style and in resources of words. They had their own limitations.

(II)

The study of Maithili on modern lines was started as early as 1771 A. D. by the European scholars. In 1875, Mr. Fallon published few specimens of Maithili in the Indian Antiquary and similar work was done by Sir George Campbell in the preceding year. As early as 1840, Aime-Martin in his French publication had mentioned Maithili as the language of Mithila and Nepal. To cap all these came the valuable studies of Sir

George Abraham Griersbn, who is rightly regarded as the father of modern Maithili studies. He published his famous Maithili Chrestomathy in two parts which ultimately formed the basis of all later studies. He brought about a renaissance in the realm of Maithili literature. Regarding the sources of his information, he says :—

“They may be divided into two classes :—

(i) Forms obtained by translating into Maithili,

(ii) Forms obtained by translating form Maithili—

The first I obtained as follows:

I printed a paradigms of all the forms in Hindi and Sanskrit grammar and circulated them as widely as possible among the Panditas, village school masters, and educated native gentlemen of North Mithila, with directions to give the exact translations of each of these forms in their own native language. I was enabled, in this way to collect some fifty most useful books of forms, supplied by representatives of all classes of society, from the village Guru to the most learned Panditas of Mithila. I am glad to say that the utmost interest was taken in my design; for the people are proud of their language and were pleased at the idea of its being made a polite one by obtaining the honour of print......Maithili is the one which has a literary history.”

Grierson collected a good deal af Maithili literature and published them in various parts in the Indian and foreign journals. The whole civilisation of Mithila is revealed to us through the vast lore of devotional



sentiment and peoples' aspirations in the literature from the days of Umapati-Vidyapati to Kanharamadasa. Maithili served as a perpetual fountain of faith to the humble as well as the enlightened. Besides Chrestomathy (in two parts), Grierson published Manabodha's Krishnajanma (Harivamsa Ka Gita), Dinabhadrika Gita; Nebarkagita and Twentyone Vaishnava hymns and many shorts on riddles etc. He further says—"Under the enlightened guidance of the Maharaja of Darbhanga, there has been a remarkable revival of Maithili literature during the past few years ... if an article of the Calcutta Review is to be believed, the first translation of any portion of Bible into any language of northern India was that of the Gospels and Acts, made into Chicka-Chiki dialect of Maithili by father Antonia at the end of the 18th Century," Another translation was made by John Christians at Monghyr in the 19th century. Grierson also published Bihar Peasant Life, Bihar Grammar, Purushapariksha of Vidyapati and nine volumes of Linguistic Survey of India. By his publications and also by the consistent efforts of the scholars of Mithila, Maithili became conscious of its pristine purity, unity and glory. The scholars of Mithila soon realised that the cultural awakening of the land depended upon the all round development of the language. Like their counterparts elsewhere, they turned their attention to the study and publication of the old classics and also to the writings of the new types of literature. In this noble work of cultural awakening, Grierson had a major share. Grierson, Chanda Jha, Raghunahdan Das, Lal Das, Mm. Ganganath Jha, Mm. Umesh Mishra, Pulkit Lal Das, Bhola Lal Das and a

host of other scholars, through their studies, brought about a renaissance in the realm of Maithili language and literature.

(III)

Cultural Associations like the Maithila Sikshit Samaj (Calcutta-1919), Maithila Sammelan, Calcutta (1923-24), Subodhini Sabha (Purnea), Maithili Chatra Sammelan (Bhagalpur-1910, Banaras 1920, Muzaffarpur 1924, Patna 1934 etc.), Maithila Yuvaka Sangh (Purnea-l930), Maithila Yuvaka Sangh (Araidanga and Banaras), Maithila Taruna Sangh, Prabasi Maithila Society at Araidanga, Maldah, Agra, Hathras, Mathura, Jubbulpur, Ajmer, Jaipur, Jhansi, Etawa, Allahabad, Kanpur, and Calcutta contributed a lot towards the beginning of modern Maithili in all its aspects. The Maithila Mahasabha encouraged the study of English, which was necessary for getting entry into the government jobs. Schools and Colleges were started for imparting western-education. The late Sir Ashutosh Mukherji, Vice Chancellor of the Calcutta University, founded a Chair for Maithili in the University

of Calcutta with the help of Raja Krityanand Singh of Banaili. Justice Sharda Charan Mitra and Babu Nagendra Nath Gupta immensely helped the cause of Maithili by their writings and speeches. The Asiatic Society of Bengal published the oldest classic of Mathili, the VR (edited by Dr. S. K. Chatterji and Pt. Babuaji Mishra). The late Dr. Biman Bihari Majumdar has made notable contributions towards the cause of research in Maithili and his researches and editions are of a very high standard. Maharajas of Darbhanga like Lakshmiswara Singh, Rame-shwara

Singh and Kameshwara made princely donations to the various universities for the study and propogation of Maithili. The advent of our century saw the emergence of a band of selfless scholarswho devoted their lives for the cause of research in Maithili. The Maithili Vidwadajani Samiti (1906), founded by the late Mr. Muralidhar Jha, started the publication of a monthly Maithili Journal, entitled “Mithila-Moda” from Banaras. The contribution of this journal to the development of modern Maithili is unique and unparalleled. The Mithila-Moda popularised the Devanagari character in place of Maithili script. The late Mm. was a great scholar and he realised the importance of adopting Devanagri for the propagation of Maithili. The publication of the old Maithili classics also helped the new awakening. Though a renowned scholar of Sanskrit Mm. Muralidhara Jha also served the cause of his mother tongue with equal devotion. The Maharajadhiraj of Darbhanga started the publication of a bilingual journal, entitled Mithila Mihir (started as a monthly but later converted into weekly) in 1908. It was in the pages of this particular journal that a large number of modern Maithili works came to be published. Most of the writers of our generation started writing in this journal. As early as 1905, Maithili Printing Press came to be established at Madhubani with the help of Banaili Raj. In the same year Rambhadra Jha (ex-Judicial Minister of Alwar State) and Vidyavacaspati Madhusudhan Jha brought a well-edited monthly journal entitled the “Maithila Hita Sadhana”. This journal also played a leading role in bringing the new renaissance.



New researches were carried out and in the wake of the establishment of the province of Bihar in 1912 came a new consciousness among the people. The Svadeshi movement had already set the ball rolling and a spirit of enquiry had begun to agitate the minds of the people. On the patterns of the Asiatic Society of Bengal, a new Society, known as the Bihar (and Orissa) Research Society came jnto being under the noble guidance of the late Dr. Sachchidanand Sinha, Sir Edward Gait, and K.P. Jayaswal. The Bihar Research Society, brought to light many hidden treasures of the Maithili literature and it furthered the cause of research into various aspects of the literature. The establishment of this society marked the beginning of a new era in the field of research and its catalogue of Mithila MSS, published so far, is a mine of information for the future researchers. The Prabasi Maithilas brought out Maithila Prabhakara (1929) and Maithili Bandhu (1934). Attempts were made to cast Maithili types, introduce new style of spellings and frame rules for the guidance of the writers. Mithila Research Society, Maithili Publishing House, Maithili Club, Maithili Sahitya Sabha, Maithili Granthamala and other Societies played a significant part in bringing about the new awakening in the realm of Maithili language. The establishment of Maithili Printing Press at various places gave an impetus to the rapid growth and spread of Maithili. New literature came into existence. In recent years, the All India Maithili Writers' Conference, organised under the auspices of the Vaidehi Samiti, has done yeoman's service to the spread of Maithili and its line has been followed by various other Maithili societis in different



parts of the country. An All India Conference of Maithili writers was organised at Bombay in 1969 and another such attempt was made by the Maithilas of Benaras in 1971.

Pandit Chanda Jha, Jiwan Jha, Mm. Ganganath Jha, Mm. Murlidhara Jha, Raghunadan Das, Lal Das, Bhola Lal Das, Umesh Mishra and Amarnath Jha and a host of others cultivated the Maithili language with sincerity and devotion. All of them were noted scholars and their singleminded devotion to the cause of Maithili bore fruit. The growing influence of English retarded the growth of the vernacular for a pretty long time. The retardation of Maithili was also due to the introduction of English medium. Maithili continued to be read and studied with all seriousness at home and its recognition by the different Universities for various courses of studies enabled it to stand on its own leg. The new lines were set. The first example of a refined modern Maithili prose can be gleaned through the Maithili translation of Vidyapati's "Purushapariksha (a new edition of this book has been brought by Professor Ramanath Jha) by Chanda Jha. The English rendering of a passage of the same is as under:

"On the banks of the Ganga, stood a City called Kampila. There lived a King named Hemangada. On his attaining heaven, the ministers made the King's son and heir apparent, Ratnagada, the King. He, on obtaining the Kingdom, became proud of his ancestral riches and was prone to do all kinds of injustice through the youth which has gone to his head."



The inauguration of the modern age in Indian languages is associated with the beginning of prose literature of various kinds such as essays, criticism, novels, short stories and the like. Chanda Jha started the tradition of a refined prose. Lal Das wrote a number of works in modern refined Maithila prose, though most of his works are yet unpublished. The tradition from old to the new prose is discernible in the beginning of the 20th Century. The Mithila Moda created a great tradition of serious and thoughtful writing and it raised the level of Maithili journalism.

The Savants of the early decades af our century attempted at modern and scientific models of enquiry. They shaped the language into a fit instrument of argument and discourse. In their hands, Maithili prose acquired much needed qualities of clarity and vigour, but retained the utilitarian, derivative and didactic character. Translations formed the basis of early prose writing.

In the field of prose and novel, Pandit Jiwach Mishra (author of Rameshwar) showed a commendable concern for originality by inventing his own material from social life with the primary object of showing the pernicious effects of spending lavishly at the Shradha ceremony. In some cases, blatant moralising spoils the plot. As a pioneer, he brought about a new prose. Gradually, prose literature acquired a dignified status. New literature began to appear on almost all subjects like philosophy and ethics, history and geography, travel, mathematics, grammar, rhetoric, prosody, novels, short stories and literature for children and women.

No remarkable progress in Scientific literature has been made.



Journalism, fiction, biography, odes, sonnets, blank verse, etc. are not unknown. The new dimensions are clearly perceptible in the modern literary productions. The harmonious development of the language has brought home the fact of the essential unify of Indian literature.

(V)

The foundation of the Maithili Sahitya Parishad in 1931 at Laheriasarai at the initiative of Shri Bhola Lal Das marked the culmination of efforts made by the earlier leaders of thought. Shri Bhola Lai Das staked everything for the proper running of the Maithili Sahitya Parishad and he may be described as the modern Bhagirath for Maithili. Some very valuable work was done under the auspices of this Parishad. Messrs. Shashinath Choudhary, Kuseshwar Kumar, Narendra Nath Das and others collected all the relevant information regarding the existence of all liter ary works in Maithili under the able guidance of Sri Bhola Lal Das whose contributions to the cause of Maithili are yet to be assesed. A short account of all the avilable literature in Maithili (both in print and in MSS) was published by the Parishad. The establishment of the Parishad marks a turning point in the history of modern Maithili literature. An account of the works of this Parishad and that of Bhubneshwara Singh Bhuvana's has been critically examined by Shri Chandranath Mishra 'Amar' in his recent maithili publication entitled 'A Survey af Maithili Literature'. Amara's survey gives a detailed account of the recent development in Maithili. Mm. Umesh Mishra's speech about the origin and development of Maithili at the All India Maithili Sahitya Parishad

at Ghoghardiha helped scholars to go deeper into the subjects. The publication of the 'Formation of Maithili Language' (by Subhadra Jha) and History of Maithili literature' (J. K. Mishra) formed the basis of further research into the subject. Modern Maithili literature is the result of this new awakening caused by the factors discussed above. The volumes published on the occasion of the All India Writers' Conference in 1956 and 1963 and the Conferences held at Bombay in 1969 and at Benaras in 1971 give us an idea of the growth of modern Maithili literature in all its branches. Late Shri Atul Chandra Kumar of Araidanga (West Bengal) published a short account of Maithili and Mithila (in English language) on the occasion of Khruschev's visit to Calcutta.

It was in the year 1929 that the idea of organising "Vidyapati Jayanti" on a grand scale was mooted in Jail by Narendra Nath Das. In no time, the move received unanimous support from all quarters. The inauguration of the Vidyapati Jayanti, in the wake of national movement, marked the beginning of a new era in the history of modern Maithili litrature and helped the growth of new awakening. Essays were written for the occasion and the best ones came to be rewarded. The Maharaja of Darbhanga patronised the scheme. The movement gained momentum and many new writers got impetus. A 'Vidyapati Goshthi was also formed at Laheriasarai. The Maithili Sahitya Parishad was organised on scientific lines and Official Journals came to be published. The contemporary Journals and various organisations evinced keen interest in developing Maithili. After the first Progressive Writers' Conference in 1936, Maithili



took a new turn. The annual conference of the Bihar Provincial Hindi Sahitya Sammelan, held at Begusarai in 1937, was indirectly helpful to the growth of the movement for the recognition of Maithili as the organisers of the then Conference did not show any sign of animosity towards Maithili. Among the various contemporary Journals, "Bharati" and "Vibhuti" played a very prominent part in the propagation and stabilisation of Maithili speech. "Bharati" boldly asserted that the Maharaja of Darbhanga was giving a step-motherly treatment to Maithili. "Bharati" carried on the struggle for the recognition of Maithili at the University stage. Kumar Ganganand Singh, Rai Bahadur Jayanand Kumar, the Late Chaturanand Das, M. L. A, Bhola Lal Das, Dr. Sudhakar Jha, and Suryanandan Thakur, M.L.A., were the pioneers of this movement. The movement was carried forward by Mm. Umesh Mishra, Dr. Amarnath Jha and others. It culminated in the All India Exhibition of Maithili books and MSS in 1964 at New Delhi where the late Pandit Jawahar Lal Nehru inaugurated the function and the Hon'ble Satya Narain Sinha presided. The movement for recognition gathered momentum and all sections of the people supported the cause. The recognition of Maithili as an independent regional language on February 15, 1965, by the Sahitya Akademi was a great event in the history of Maithili literature. The movement succeeded in achieving its end.

CHAPTER—XIII

The Golden Trio

(Chanda Jha—Raghunandan Das—Lal Das)



Maithili is fortunate in having a brilliant set of scholars, a devoted band, who have dedicated their lives to make Maithili a rich and cultured language. We have seen above that the new awakening was caused by both external and internal factors and the Maithili literature assumed new forms. The good old days were now over and new literary dimensions were discovered and that also with success. Though it is difficult to fix a date for the beginning of modern Maithili literature, which is fast growing even to-day and taking long strides, but for the sake of convenience we may take 1830 A.D. as the starting point of the new trends in Maithili. The date fortunately coincides with the birth of Pandit Chanda Jha, a collaborator of Grierson, and a genius himself. Fortunately for us, the beginning of the modern period is dominated by the Great Trio—Pandit Chanda Jha (1830-1907), Munshi Raghunandan Das (1860-1945) and Lal Das (1856-1921)—whose contributions in the different branches of Maithili are immense and in many respects unique. The Great Trio marked the blossoming of the lotus of the Maithili literature.

The brilliant trio, with harmonious intellectual and spiritual affinities, have brought about a change of the values in literature in the minds of the readers and critics and have dominated the scene of Maithili literature in recent years. They have been studied and are being studied with greater gusto now. They are the real inspirers of modern Maithili writers. At a time when the country was groaning under the heels of the British imperialism, the trio took pains to revive the story of the epics in

people's language to enable the common man to imbibe the spirit of Rama and Krishna and through subtle literary agencies, these literary patriots inspired the people to action. The trio were great patriots and humanitarians and they left no stone unturned to raise the prestige of Maithili language and to lift it from the morass of sloth and despair. Though themselves great masters of Sanskrit, Brajabhasha and Persian respectively, these literary giants adopted Maithili (as their medium of writing) literature as experimental means to that great end of patriotism and humanitarianism. They were all prolific writers and they had a host of followers who carry, in their works, marks of deep influence of their masters.

(I) CHANDA JHA

Chanda Jha was born at village Pindaruch in the district of Darbhanga. He was educated at Bargaon (Saharsa) and Narhan (Darbhanga). He was associated with the court of Narhans but later shifted to and finally settled at the court of Maharaja Lakshmishwar Singh of Darbhanga. He is rightly regarded as the founder of the modern Maithili literature in all its branches. He was a versatile scholar and a great researcher of his time. He was a prominent helper of Sir George Abraham Grierson and Narendra Nath Gupta. He collected a large number of Materials on the history of Mithila and worte on almost all the subjects. The Ramayana in Maithili is his magnum opus. It was completed in 1886. He translated the Purushapariksha of Vidyapati (1889). He wrote Gitasudha (2 parts), Gita Saptasati and Maheshwanisa-mgraha



(posthumously published by Dr. Ganganath Jha in 1921.) He collected and compiled the poems of Vidyapati, Govindadasa and Lochana and attempted to revive the Maithili Ragas and Raginis and also to popularise the Kirtaniya drama. His collections of the poems of the old Maithiii poets are very important and some of these collections are believed to have been in possession of the late Professor Ramanath Jha of Darbhanga. Chanda Jha's note on the history of Mithila in his edition of the Purushapariksha of Vidyapati formed the basis of further research on the subject. Some of his writings are yet unknown and unpublished. He devoted his whole life in resuscicating the past of Mithila and Maithili and thereby laid the foundation of modern research into the subject. Just to popularise the Kirtaniya drama, he himself wrote one such drama entitled "Ahalyachar-itanataka", It was partly published in 1912 in the Mithila Mihira (of 1912). The subject is the famous legend of Indra's illicit connection with Ahalya, wife of Gautama, and her redemption by Rama. He quotes songs from Jayadeva and Vidyapati in this drama. The Ramayan is, of course, his most famous and well known Mahakavya. The Ramayana, a monumental work, is by far the best and the most popular work through which he has lived and will live in years to come. In his creation of this epic, he depended, to a great extent, on Balmiki whose influence is perceptible to any critical discerning eye. Its sweetness of language and style soon attracted the notice of scholars. It became extremely popular in no time. Though written mostly in accordance with the Sanskrit metres, the songs are tuned to the Mithila School of Music

and the lines sound melodious when chanted. Maharaja Lakshmiswara Singh was so much interested in its creation, that he fully discussed every line of its composition at his court. It was only after such a full length discussion that the composition was completed. Typical figures of speech, appropriate idioms, melodies and lyrical tinge, rhythmical lines and metres, living characterisation, love of details and poet's conviction of the ultimate victory of good over evil are some of the salient features of this work. All characters have been nicely depicted, plots have been wellconceived, natural descriptions are sometimes superb and the description of Mithila is simply marvellous. He was a true artist and the first poet to compose a Mahakavya in the real sense of the term. The devotional character of the work can hardly be doubted.

His age was the replica of Victorian age in Mithila. Jyotisha-charya Baldeva Mishra (of Bangaon-Saharsa) has written an account of his life and works. Dr. Laliteshwar Jha has recently published an exhaustive account of the literary achievement of the age of Chanda Jha. Dr. Jha's contribution to the study of this age will remain a monumental work until more elaborate and highly critical account comes forth. Professor Hitnarayan Jha has published a comparative account of Chanda Jha and Wordsworth. Chanda Jha has been described here as a poet of nature. He can be favourably compared with Wordsworth and at times with Keats. His influence on the contemporary Maithili literature is yet to be assessed. He brought refinement in the realm of prose, laid the foundation of a scientific enquiry into the subject, collected the old classics and

compiled them, composed new series of Maheshavancis and Nacharis and set a new line of writing in different branches of Maithili literature. A few thesis on the life and works of Chanda Jha in Maithili have been submitted and some stray critical articles on the poet have recently come out.

He fostered a literary culture among his friends by encouraging them to write. His long life of about seventyseven years was a great boon to the Maithili language. Through his sheer intelligence and perseverance, he served the cause of Maithili better than any of his predecessors or successors. He was receptive to modern ideas. He wrote on almost everything either casually or in a planned manner. The flowing felicity of versification and the depth of sincerity cannot fail to touch the hearts of his readers. His inspired moods were the moments when his soul experienced its unity with the divine it was searching for. In the rare moments, he burst into magnificent poetry as will be evident from his Maheshvanis. He was also critical of the British rule in India and has castigated it in a very sarcastic manner.

(II) MUNSHI RAGHUNANDAN DAS

An illustrious descendant of the family of Shridharadasa (author of Saduktikarnamrita), Bodhidasa and Amritakara, Munshi Raghunandan was born at village Shakhawar (Darbhanga). Trained early in Sanskrit, Brajabhasha, Maithili and Urdu, he showed signs of his genius since his childhood. A man of devoted temperament, Munshiji, inspite of his various activities, was always busy with literary work. He was the literary

friend, philosopher and guide of Babu Gopishwara Singh, a great patron of art and letters. He had intimate relationship with Harshanath Jha, Chanda Jha, Chetnatha Jha, Vishwanath Jha and other contemporary writers. Chetnath Jha, Mm. Mukunda Jha Bakshi, Gananath Jha, Lal Das and various others were his associates. His long life of eightyfive years enabled him to produce a lot in Maithili and Brajabhasha. His famous works are Mithila Nataka, Sudarshana Nataka, Dutang a da Vyayoga (Drama), Vratakathas (verse), Birbalaka (Khandakavya) and Subhadraharana in ten cantos (Mahakavya).

The tradition of the epic poems, set by Manabodha, was continued with equal vigour and intensity by Chanda Jha, Raghunandan Das and Lal Das. They formed a golden trio. The modern renaissance in Mithila would not have been possible without them. Nowhere in their description, the style and compositions have suffered in lucidity and expressiveness. The trio achieved a good deal in stabilising the literary forms in Maithili in modern times and thereby brought a new awakening in the field of poetry and prose. Chanda Jha brought to the fore the stark reality of his age when he said that the "people were busy over the problem of their bread". Munshi Raghunandana Das gathered courage to say that "the foreigners had looted the riches of our country". They challenged the old order in a more subtle way and through the medium of their mother tongue, they brought the realities of the age before their people.

The Subhadraharana deals with the famous episodes of Arjuna

carrying away Subhadra. Its convas is large, style fluent and the descriptions of seasons and natural objects ennobling. Munshiji is essentially a narrative poet, a Kavya-maker par excellence. His secret lay in the fact that his Kavya was also highly interesting fiction, presented in magic casket of alluring poetry. In his Subhadraharana, he indeed rises to Olympic heights perhaps because of the very nature of the subject and gives his readers the vision of a noble soul. His poetic imaginations and expressions rise to respectable levels. He regrets at the indolent habits of the Maithilas and calls upon them to rise to the occasion. That is a great message that he delivered through his works. He inspired many to compose many new things in Maithili.

Raghunandana Das was a man of varied interest. He took keen interest in the preparation of the Kirtaniya drama and also made attempts to revive it. He, along with Harshanath Jha, Yadunandan Jha, Kapileshwara Jha and others, used to train Kirtaniya actors who appeared before the assembly of the learned. The orchestra was in the Nardiya form in musical Kirtana. He was equally conversant with the Brajabhasha forms and composed poetry in that language. He also wrote in Maithili a number of Maheshavanis, Uchitis and Malara. From the literary point of view, his Maheshavanis are of a high order. They deal with the description of Shiva, his proposal to marry Gouri, his Bariati (bridegroom's party), Manains' disappointment etc. His songs are simple and lucid and no obscure imagination mars the clarity of his poems. He was a master prosewriter as well. He writes with confidence as will be evident from the

following translated piece :

“His (Lakshmiswara’s) regime infused fresh energy into social, cultural and literary life of the people. His charming personality, kind treatment, love of scholarship, and unbounded patriotism and generosity attracted scholars and literary persons from far and wide. There was all round awakening in Mithila... The latent creative faculty of the people was aroused, and contributions began to enrich Maithili literature in all its different branches.”

He also busied himself in bringing to light the old and forgotten poets and writers of Maithili. He also prepared Maithili Shikshavali for children and also translated various Sanskrit Vratakathas into Maithili. In lyrics too he occupies a prominent place. His Mithilanataka is didactic and allegorical and depicts the evils of the Kali Age. We get here the smartness of dialogue, raciness of style and consistency and vividness of imagination. He is credited with having brought a stage sense in the modern Maithili drama.

The Mithila Natak is a very important contribution and is greatly influenced by the new awakening. In his introduction, he says that the Natalca depicts the evil of the present day Mithila through allegorical characters and contrasts it with her glorious past. Like the Probodhahachandrodayanataka, Kali, Krodha, Lobha, Pishuna, Alasya, Irshya etc. are the main characters here and Kali opens the drama. Santosh, Sumati, Vidya and Aikya are also represented as characters of the play. Dharma laments at the lot of his men. In this Nataka, Maithilas



are, in course of time, shown to rise from deep slumber and the play opens with the message of an awakened Mithila. Sita also has her part to play. The wit and intelligence of a Maithila Woodcutter is sharply brought out. Realistic characterisation is the best contribution of Munshiji who planned his dramas in a better manner and where wit, humour and sarcasm found a suitable place. He also translated the Uttararamacharita into Maithili.

(III) LAL DAS

He was born at Kharaua (Darbhanga). As compared to his two notable contemporaries, he had a shorter life but even in such a short time his output is second to none. He was associated with the court of Maharaja Rameshwara Singh and he was so much devoted to him that he called his Ramayana, Rameshwaracharita. He was a versatile genius and wrote in Hindi, Sanskrit, Urdu, Persian and Maithili. Very few persons have written so much on different branches in different languages in such a short period. One of his books in Persian-Urdu language is on the mode of letter-writings and the calligraphy of the book is at its best. He had a fine hand. He also wrote the entire Durgasaptasati on a piece of Silken cloth. A short account of his life and works has been published by me in the Mithlla Mihira but a comprehensive study of this genius is yet to be made. He was also a good prose writer. His prose works include Shtrisiksha (or Pativratachara), Sangadurgaprakashika. His poetical works include Ganeshakhanda, Shambhuvinoda, Virudavali, Chandicharita, Gangacharita, Mithilamahatmya



and Rameshwara Ramayana. He also composed Vratakathas and a drama entitled Savitri Satyavana.

His Ramayana is a major contribution. It must be asserted here and now that he does not try to follow the lead given by Chanda Jha as has been repeatedly insisted by a set of scholars, but he has his own way of saying things in a simple style. Maharaja Rameshwara Singh took a keen personal interest in this work and it was out of his affection for the Maharaja that he named his Ramayana as Rameshwaracharita. One is reminded here of Sandhyakara Nandi's Ramcharita which has double meaning. Lal Dasa's Ramayana does not carry double meaning but the fact remains that he wrote independently in his own way and it has nothing to do with the manner of Chanda Jha. Here he has tried to bring out the ideal character of Sita in a plain and simple language. Though a scholar of Sanskrit, he has not tried to show his verbosity and unusual mannerism because his intention is to write the story of Sitarama in a language which can be followed and understood even by a rustic villager. The simplicity of his Ramayana and its variety and range is indeed amazing. The following illustration will bear out the truth: — "Lanka is afire from end to end,

Fire has converted the country into ash,

And dispelled the darkness of the nocturnal beings

Fire has devoured Lanka, the jewel of three worlds

Sita has entered into fire with this intention

And the puissant flames have destroyed Lanka in moments—"

X X X

"Fully blossomed lotus has beautified the affluent tank,unique

are the exuberant Harasingaras.

Incensed night has infatuated hosts of bees,

Suppliants, too, come drawn to its splendour.

The wondrous beauty of the moon beautifies the sky,

And, behold, the countless stars by its side.

The bracing winter has come as the season of love-making,

soothing winter has brought the ambrosia of swati,

Which gives birth to shell-pearls."

(Thereby), Let's understand the distinction between the evil and good."He adopted the common speech as the literary vehicle and that was, of course, a daring literary venture. His writings include excellent treatises on women, poems, on natural objects, hymns and prayers. He made use of his literary vehicle for publicising his ideas, vision and reflections. The high dignity of expression is a remarkable feature of his poetic qualities though all his poems are not truly inspiring. He did not lag behind in the excellence either of language or of metre. He was one of the brilliant adjuncts of the remarkable trio and created a name for himself by introducing new themes from Sanskrit Upakhyanas and Vratakathas. He was one of the most prolific writers of his age and besides writing in other languages, as did his contemporaries. he wrote on a variety of subjects in Maithili.

As a result of the consistent efforts of the trio, independent Maithili



Mahakavyas came to be composed in well marked out cantos or chapters. In most of the Maithili Mahakavyas, benediction in the opening page is common and subject matter is stated. Besides embracing an elaborate and descriptive narrative, they are based on historical or mythological accounts of heroes. There is greater elaboration of descriptions and large number of episodes in the cantos of the Mahakavyas, and this particular aspect distinguishes them from the Khandakavyas, which are generally long narratives. The works of these three great writers of Mithila can safely be compared with any other Indian languages. They, by their efforts, paved the way for the advancement of Maithili literary forms for the generations to come. All of them were equally great as prose writers.

CHAPTER—XIV

The Lotus Blossoms

(Study in Modern Maithili Poetry)

"Fully blossomed Lotus

has beautified the affluent tank"

(1)—Lal Das

In the field of poetry, Epics dominated the scene of modern Maithili literature for a considerably long period. Certain old forms were revived and given fresh vitality with new tinge of modernism. The revival of old classical poetry in Maithili marked the beginning of new trends in modern poetry. The old School of thought believed that successful epics could be written only in Sanskrit and hence no attempt should be made in vernacular. The modern authors and poets have successfully written

good epics in Maithili. The Maha Kavyas have been written with all success in Maithili in the modern period. The importance of the Ramayana of Chanda Jha and Lal Das and the Subhadraharana of Raghunandan Das can hardly be gainsaid. Babua Khan and Bhup Narain Sharma of Bangaon also deserve mention as earlier poets and writers of modern times.

Both translations from the old epics and originals were written. Achyutananda Datta translated Mahabharat and the Raghuvamsa in Maithili which look like original compositions. Parmanandadatta translated Harivamsa into Maithili poetry with great success. The Datta brothers made notable contributions in all branches of Maithili and most of their works are yet to see the light of the day. They gave a definite shape to the style and form of modern poetical compositions in Maithili. Both the poetry and prose styles of modern Maithili owe to them a good deal. Yadunandandas translated Kumarasambham and Lakshminath Jha -Naishadacharitam. The latter two have not been so successful from the literary point of view as the Datta brothers. Gourishankar Jha successfully translated Meghanadabadha without loosing the charm of the original. The Datta brothers were finished artists and may be regarded as the founders of the modern School of writing epics in Maithili. Girijanand Jha has translated “Sisupalabadha”.

Original epics, written by Chanda Jha and Lal Das, were written with greater success. Their influence on later writers is evident from the later compositions. They were the inspirers of later writers of epics. The

most important epic after these writers and the Trio, is the Ekavaliparinaya of Badrinath Jha. It is based on the sixth skandha of the Devi-Bhagavata. It has fifteen cantos and the influence of Sanskrit is evident. All and sundry cannot understand this Mahakavya, which is a great piece of Maithili literature. It bristles with the examples of rhetorical excellence and his superb power of invoking suggestions of the highest order. The poetic excellence of this work will be evident from the following :

"In all the houses shrewd young ladies lighted auspicious evening lamps : they invited and welcomed, as it were, King cupid with due formalities and rituals"

X X X

"Like the mark of Chandan (sandal) on the forehead of the East, like the solid form of pleasure flowing from the love-pranks of the Night, like nectar to the thirsting eyes of the Chakori, the moon went up the Sky,"

Ekavali is the name of the heroine and the story describes her union with Ekavira. The story begins with the protracted penance of Turvasu to beget a son and with the appearance of Narayana be fore him. A boon is granted and Narayana takes birth as his son, named Ekavira. He is well received by the people and he succeeds his father. He meets Yasomati, a beautiful princess taken away by the demon, Kalaketu. Yasomati is a friend of Ekavali and she narrates the beauty of Ekavali. Ekavira is moved. He rescues Yasomati and lives happily with her.

 

Badrinath Jha reminds us of the style of Manabodha while describing the childhood of Ekavira. His power of description is superb. Though a good and original Mahakavya, half of its portion deals with unimportant events while the important points are discussed hurriedly. The sense of proportion does not seem to have busied our poet. Treatment of love and other important episodes has been in a most careless manner.

In the field of Mahakavya, Kichakabadha of Prof. Tantranath Jha is a major contribution. The epic, though only partly published, is a precious treasure of the modern Maithili poetry. It deals with the story of the killing of Kichaka by Bhima. Among all the successful Mahakavyas of Maithili, Kichakabadha ranks high. As compared with the above, this Mahakavya has succeeded in bringing the elemental feeling to a great height. The sustained loftiness and elevated tone are well-defined here in the Kichakabadha, a masterpiece indeed. The influence of Sanskrit is, of course, there. The sense of proportion has been well maintained. Feelings, pathos, emotions and pangs have been nicely depicted and imaginatively concieveid. In the fourth canto, sublime thought, have been well brought out. Prof. Tantranath Jha seems to have been influenced by Michael Madhusudan Datta. Moods and emotions have been explored and the feeling of Draupadi has been characteristically described. It is a pity that such a masterpiece is yet incomplete. Prof. Jha has not written anything after this masterpiece. Though a teacher of Economics, his literary insight is marvellous. Pandit Sitaram Jha has written an Epic entiled "Ambacharitay", a masterpiece. He is the most prolific writer of this age.



He is a poineer in many things in Maithili. Though old in age, he has the wonderful capacity of reconciling himself with the new tendencies of his age. Krishnaballabh Das of Jagatapur (Saharsa) (died 1971) has also translated in Maithili poetry 'the Bhagavatagita', which has also been translated in Mathili by Vedanand Jha. Krishaballabh Dasa's other Maithili poetical works are unpublished. Dr. Kedarnath Labh has published two important works viz; "Lakhimarani" and "Bharati". His poetic genius has not yet been critically assessed and it is not possible for us to make an assessment here for want of space. Both are major contributions in the realm of Maithili Poetry. It must be said to his credit that he has created a niche in the modern Maithili literature by his above two publications. Adyanath Jha "Nirankush" has written 'Yajnavalka-Vijaya'. Janardan Pratihasta is well known for his epic 'Sita'. Mathuranand Choudhary's 'Kanankanya' deserves special mention. Dinanath Pathaka 'Bandu' has published 'Chanakya'. Lakshaman Jha has published 'Ganga'. Another epic of importance published in recent years is Radhaviraha by Kashikant Mishra 'Madhup'.

In the fied of Khandakavyas, the tradition of translation continued and original compositions were prepared and written. Adaptations from the old Puranic tales are not few and far between. Lal Das made a beginning of the Khandakavya by writing Shambhuvinod, Ganeshakhanda, Satyanarayanavratakatha and Shashtivratakatha. These works belong to the category of adaptation from the old Puranic tales. Gunavantalal Das, a prolific writer, composed Gajagrahoddhara, Sudarashanaopakhyana,



Gangalahari, Sukanyopakhyana,Gauriparinaya prabandha (based on the Barhmavaivartapurana). He also wrote some Vratakathas. Both Gunavantalal Das and Raghunandan Das succeeded in translating Sanskrit Vratakathas and they also made original literary contributions in different branches. Following the tradition, Damodaralal Das wrote Shakuntalopakhyana and Savitrisatyavanopakhyana. The Khandakavya have been very popular with the modern Maithili poets because it is easier to plan and finish it. Gangadhar Mishra composed Naradambha, Satyavratopakhyana, Sukanyopakhyana and Sudamacharita. Aunp Mishra wrote Naradavivaha.

The Khandakavya poets generally use chaste language. They have a good grasp of the subject. The Puranic influence continued to hold the field for a considerable period. Achyutanand Datta's Ritusamhara shows greater grasp of the essentials of the story in chaste language. Vallabh Jha also composed Ritusamhara. To this category belongs Meghaduta of Permanand Datta Parmarthi and Bhagiratha Jha. Parmeshwara Jha's Yakshasamagamakavya and Gauri Shankar Jha's Bhartriharinirveda are major contributions in the field of Khandakavya. Lakshmipati Singh wrote Satyavratopakhyana and Rambhasukhasamvada by Pulkit Lal Das 'Madhura' is an interesting work of literary merit. 'Madhura' was a renowned literatteur and critic and all his writings have not come to light. Original writings in his field are equally important and of high literary merit. Devakrisna Roy wrote 'Bharagava-Vijaya', Riddhinatha Jha wrote 'Sativibhuti', Achytutanand Datta 'Pativrata-Mahima', Govind Jha



'Banavasini', Parmanand Datta 'Rukminiparinaya', Raghunandan Das 'Virabalaka', Ganeshwara Jha 'Devigita' and Chedi Jha 'Koilir-Duta' (cuckoo-Messenger). The 'Koili'-Duta' become very popular in no time and attained a status of its own. Chedi Jha 'Dwijavara' was a talented poet and had written a number of other works, most of which are unpublished. Some of the original Khandkavyas of Achyutanand Datta, Parmanand Datta, Pulkit Lal Das 'Madhura', Anand Jha, Badrinath Thakur, Kali Kumar Das, Upendra Jha 'Vyas', are yet unpublishd.

The remarkable characteristic of the modern Khaindakavyas in Maithili is that the language here is chaste and narrative is told in a clear manner. Most of these writers are equally conversant with the contemporary languages like English, Sanskrit, Persian, Urdu, Bengali and Hindi and, as such, they could not completely free themselves from their influence. In spite of all these, the originality in Maithili has not suffered rather it has become more and more marked. Mathuranand Chaudhary 'Mathur', though not very mature in outlook and style, is unique in the sense that he incorporated the ideals and problems of modern times in new metres in his Mahakavya "Kanankanya" and in his published Khandakavya 'Krishaka'. He is a promising writer and has also written 'Musa Mahima' and 'Trisuli'. Many new poets and writers have come up in our own times to which we shall revert in the last chapter.

(III)

The tradition of the lyrical poetry in Maithili is as old as the age of

Umapati. Umapati, Vidyapati, his successors and the dramatists have, in their own way, enriched the lyrical tradition of Maithili poetry. Both originals and translations in this field of poetry are of a very high order. Ratipati Bhagat's translation of Gitagovinda looks like original. Chedi Jha has also translated 'Gitagovinda' in sweet Maithili verse. Bhubneshwara Singh 'Bhuvana' has translated 'Virahini Brajangana' and 'Virangana' has been translated by Govinda Jha.

We have already discussed the poetic qualities of Harshanatha Jha. Grierson regards him as the founder of the modern Maithili lyrical poetry. According to Grierson, his poems are in the same style as those of Vidyapati and are in modern Maithili. The following specimen, describing the beauty of a lady, is therefore quoted :—

"To day I saw a fair one; and lo, when It beheld her dark garments so like dark clouds, a sudden flash of lightning played around her. The moon though shining amid the fire of Shiva's eye became ashamed, when gazing on her face. For a great man cannot bear to be disgraced.

When the Khanjana saw the play of her eyes, which put to shame the leaf of the spotless lotus, it became ashamed of itself, and took up its abode in the forest.

She knoweth that the young lovers would continually steal the gold above her heart and so she hath tight bound her twin bosom beneath a bodice. Harakhanath declareth with all his heart that the lady is matchless.



When I saw her beauteous eyes, I knew I had done so as the result
of penances performed in former births."

Chanda Jha and his great contemporaries made an invaluable contribution towards the growth of modern Maithili lyrics. Chanda Jha and Munshi Raghunandan Das composed lyrics and songs in praise of various Gods and Goddesses. The Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali of Chanda Jha contain a large number of his songs. He was a devoted scholar and it is said that while singing these songs, he used to be lost in deep thought. His devotional poems directly display his moods and feelings. He used to sing daily a new or old prayer to the Lord. The Maheshvanis of Chanda Jha and Raghunandana Das are remarkable for their simplicity and sincerity. Parmanand Datta tried a new technique in the Moheshavanis which he composed. Here instead of the Manain (or devotee) Mahesha himself is represented to speak. Jivana Jha Vindhyanath Jha, and Jayamangala have also written sweet lyrics. Gananatha Jha has written songs to be sung on various religious and social occasions. Some of his songs on the Navaratra are very popular. They are philosophically addressed to the primal energy. Sitaram Jha, Kavisekhara Badrinatha Jha, Kalikumar Das, Riddhinath Jha, Mukunda Jha, Chedi Jha and various others have written sweet lyrical songs for various occassions. Some of the modern lyrics are serious and sincere and have all the qualities of a good poetry. Riddhinath Jha in his Lakshmivati-Gitanjali has written devotional lyrics. Manamohana Das has written some important Barahamasa songs while

Kali Kumar Das has written mostly occasional songs. Mukunda Jha has composed fine Vishnupadas. The farewell songs (Samadauni) are the precious heritage of modern Maithili poetry and such songs continue to be composed in fresh veins. They are generally moving and melodious.

Some of the lyricists are remarkable for their simplicity and devotion. Anand Jha in his Maheshashastaka has broken a new ground of the lyrical poetry. The Maithilibhaktaprakasha contain the collection of lyrical songs of Ekadeshwara Singh, Durgadatta Singh and Dinabandhu. The recently published 'Padyasamgraha' (by Prof. Ramanath Jha) contains a good collection of songs and lyrics of the various poets of Mithila from ancient to modern times. The Gita Panchasika of Tulapati Singh, Gananatha-Vindyanatha-Padavali (edited by Sir Ganganath Jha), Maheshavani Samgraha, Maithila Bhakta-Prakasha and Baliteshwarararjana contain a very good and representative collections of the modern Maithili lyrics and songs. Lyrics include all well known types of Maithili songs, viz. Tirahuti, Chaumasa, Malara etc. The Maithili Gitanjali of Kali Kumar Das, Bhajnavali of Mukunda Jha and Chandra Padavali represent major songs of modern Maithili lyrics. In recent years Prof. Surendra Jha Suman, Arsi Prasad Singh, Kedarnath Labh, Yatri, Kishun and Mayanand and many others have joined the rank of lyricists in Mithila—Maithili lyric has suffered on account of the introduction of blank verse in modern poetry. Prof. Vishvanath Jha has published a very critical estimate of the lyrical tradition of Mithila in Maithili but the study deserves to be pursued to

enable us to have a full picture of the history of the Maithili lyrical poetry.

(IV)

In the field of Muktakakavya, the modern Maithili poetry is not barren. The versatile genius and a great scholar, Pandit Sitaram Jha of Chaugama has made a name in this branch of Maithili poetry. His Muktakas have been collected in several volumes, viz. Siksha-sudha, Lokalakshana Upadesha-Kshamala. The Lokalakshana contain some of his most important muktakas: "the epigrammatic summaries of various kinds of distinctions that are made among men".

Muktakas of all types are represented in his collections and he may be regarded as the best poet of this school in modern times. Pandit Sitaram Jha is a man of varied interest and has written on a number of topics. As the foremost writer of Muktaka-Kavya, his works on Rhetoric and Prosody are equally important and deserve careful consideration. He has written Alankaradarpana and Chandolankara-manjusha. He is a type in himself and in this respect he is matchless. Though an epic writer of some repute, he has gained prominence as the forerunner of the new muktakas in Maithili. By profession, an astrologer, Panditji is a writer of good prose also.

Other writers in the field of Muktakakavya are Achutyanand Datta (Bhaminivilasha); Jivanath Jha (Shringaratilaka); Chedi Jha (Aryasaptasati); Vallabh Jha (as translator of Bhartrihari and Chanakya); Dhanushadharilal Das (as translator of Bihari Satsai), Yadunath Jha 'Yadubara' (Anyoktishataka), Dhanusha-dharilal Das (Maithili Saptasati), Jivanath Jha (Kalpana), and Vedanath Jha (Ratnabatua). As in other fields of poetry,

here also translations and originals went side by side and in both the directions the poets have acquired eminence. In the beginning of the century, the muktaka poets also indulged in the parctice of Samasya-purti, a practice already in vogue among the Hindi, Urdu and Persian poets. In recent years, Anyoktis and Apahnutis have found favour with the modern poets. Anyokti, Laukikokti, Apahnuti, Vakrokti, Vyajokti, Chakukti and Kakukti have been used by Pandit Sitaram Jha. Among other writers on Rhetoric are Vedanand Jha (Alamkritibodha), Kashinath Thakcur (Rasakanana) and Buddhidhari Singh Ramakara or Jayadhari Singh (Kavya Prakasha). The noticeable tendency in modern times is that the old types of poetry are fast losing ground and a new school of poetry is coming up.

(V)

The beginning of the twentieth century marked a sharp break with the past in so far as the old values are concerned. The introduction of the English education, coupled with the contact with western culture, had its impact on the modern Maithili poetry. Times were fast changing at the beginning of the century as a result of the intensification of the national movement and their impact on the mordern Maithili poetry was inevitable. The nineteenth century renaissance in Bengal influenced the cultural pattern of the whole of eastern India and its impact is perceptible in the new awakening of Mithila. Various cultural organisations were established and literary movement took a new turn. While the old traditions in certain cases were revived, new experiment



also began in the realm of poetry. Hence forward we come across new forms and tendencies.

Poetry now came to serve a purpose—patriotic and otherwise, the old devotional and erotic themes notwithstanding. A new national consciousness had to be aroused and the people had to be educated through various means. Poetry was pressed into service as it was pleasing to ears and could attract many. Maithili had a long tradition of good poetry from time immemorial and the new poets had therefore no difficulty. The important poets began to feel the urge of a new poetry. Yadunath Jha 'Yaduvara' felt the need of a new type and that is evident from his introduction to his Maithili Gitanjali. He and his contemporaries felt the need of arousing the people of Mithila and it was with this end in view that Shyamanand Jha brought out his 'Maithili Sandesha'. All the early poets of the century were inspired by this ideal. Chanda Jha and Raghunandan Das contributed a good deal towards the development of this particular type of thinking. Partiotism proved to be a fertile source of inspiration to the rising poets of the century. It was the love of country, the literature and culture that inspired them to write and partriotic note runs through their partriotic poems. Pandit Sitaram Jha, Surendar Jha 'Suman', Kanchinath Jha 'Kiran', Kashikant Mishra 'Madhupa', Baidyanath Mishra 'Yatri', Brajakishore Verma 'Manipadma', Pandit Raghavacharya Shastri and Chandranatha Mishra 'Amara'—-have written good partriotic poens. The patriotic poems are among the best things called forth by the growing nationalism.

All sorts of partiotic feelings were aroused through patriotic poems. Early poets of the century were filled with extraordinary enthusiasm and they sang of the glory of Mithila on the one hand and of the future on the other. Chanda Jha, Raghunandan Das, Bhanunath Jha, Pulkitlal Das 'Madhura', Chedi Jha, Bholalal Das, Kusheshwara Kumar, Bhubneshwara Singh 'Bhuvana', Janardan Jha 'Janasidana', Shyamanand Jha belonged to this school. Patriotic poems may not even have high poetic qualities but they served a purpose and helped the growth of modern Maithili literature.

As a result of the contact with the new forms of English, Hindi and Bengali poetry, new dimension were introduced in the field of Maithili language and new forms and records replaced the old ones. The modern Maithili lyrics freed itself from the bondage of music and in this respect it has been largely influenced by English lyrics. It is now not necessary to attune every lyric to a raga or ragini. Lyrics are not to be sung but to be enjoyed. They could be read and recited as a Kavya of the classics. In his introduction, Bhubaneshwara Singh 'Bhuvana', in "Asadha" (a collection of his own poems) has given vent to the new ideas and thoughts regarding poetry. In his Kavyakusumanjali, Kali Kumar Das tried his hands at the new technique of the lyrical poetry and his collections marks a step forward in that direction. He is followed by Jainarayan Mallick, Kanchinath Jha 'Kiran', Bhubneshwara Singh 'Bhuvana', Kashikant Mishra 'Madhupa', Surendra Jha 'Suman', Ishanath Jha, Tantranatha Jha, Shyamanand Jha, Baidyanath Mishra 'Yatri', Laksmipati Singh,

Brajakishore Verma 'Manipadma', Arsi Prasad singh, Raghavacharya Shastri, Upendra Thakur 'Mohana' and Chandranath Mishra 'Amara' and Dr. Upendra Thakur, who in his early years composed a few poems and has now given up writing poetry.

The 'Asadha' of 'Bhuvana' is the harbinger of a new type of poetry— the lyrical element of which is marvellous. He touched both the old and the new themes. Some of his lyrics are noted for expressing directly his personal emotions. His "Smritikana" is the best among all his lyrical poems and thereby he has set the ball rolling. 'Bhuvana' is otherwise associated with a number of literary and cultural movements but his name will go down primarily as a poet of the very high order. Vallabha Jha, another great lyricist, is very much influenced by Sanskrit. His 'Moonlight' is one of the very good lyrics of modern times.

Surendra Jha 'Sumana', the erstwhile editor of the Mithila Mihira (old series) and now a professor of Maithili at the Chandradhari Mithila College, Darbhanga, is basically a scholar of Sanskrit. He has been the pillar of Maithili language and his position as the editor of Mithila Mihir has been compared to that of Acharya Mahavira Prasad Dwivedi and Acharya Shiva Pujan Sahaya of the Hindi literature. During his stewardship of Mithila Mihir, he prepared a band of devoted Maithili scholars and trained them scientifically. Most of them have made names in their respective branches. He has a facile pen and is a master artist. His selfeffacing nature deserves emulation by others of his like. Many of the modern Maithili creations are directly or indirectly the results of his



hand and in many cases his annonymous help is now only an open secret. This prolific writer, both in the realm of prose and poetry, has a superb command over the language and this qualification brought him a reward from the then President of India, the late Dr. Rajendra Prasad.

He occupies a very prominent place in the modern Maithili literature. His choice of words, description of seasons and alliterations are unique in modern Maithili literature. His “Ode to Tree” can favourably be compared with anyone of the best lyrics of any literature. The services and sacrifices of “Tree” to mankind are associated with those of an ascetic. The poem has since been collected in his famous collections “Pratipada”. His song in praise of the Ganga is superb. He has made himself memorable by writing on a number of topics and subjects. He is a dedicated soul for the cause of Maithili lauguage and literature. His publications include Pratipada, Saon-Bhado, Archana and many others. His calibre as an editor can be seen in the Mithilanka of Mithila Mihira published in 1935. His excellent poetic qualities can be seen in the following lines :

“The Jungles on all sides are thick with the smell of Bakula (flower); the pollen of Ketaki (flower) has filled the wind and made it dense;

In every home the she-peacock is dancing;

Everbody’s eyes feast upon the dark clouds (meaning also beloved Krishna), but it is in my home alone where the flame of love remains unquenched.

Thus is the young lady of Alaka agonised on account of

unrequited love."

Sumana, with his steadfast adherance to classical poise and dignity, has produced literature of permanent interest.

It is very difficult to give an exhaustive account of a poet of the eminence of 'Suman'. He deserves a special study keeping in view the varieties of his publications. Even as a translator into Maithili, he is superb and has translated both prose and poetry from Bengali into Maithili. He has translated from Bengali: (i) Saratchandra's 'Baradidi' (Barki Dai) and (ii) Rabindranath's 'Geetanjali.' He has translated from Sanskrit—(i) Purushapariksha of Vidyapati, (ii) Vedic hymns (Richaloka), (iii) Sankarcharya's 'Ananda Lahari', (iv} Durgasaptasati known as Chandicharya); has edited Manabodha's Krishnajanma and Ramdas Upadhyaya's Anandavijayanatika. Besides these, he has in recent years published Kathayuhika (poem), Bharatabandana (poem) and many more are in the offing. His latest literary creation is 'Payasvini' (a collection of poems) indicating a new line in the realm of Maithili poetry but not without the glamour of the poet who, in his own way, has tackled numerous images with the perfection of a finished artist. This has won for him the Sahitya Akademi prize for 1971. His Lalana-Lahari is a vivid description of the peculiar characteristics of girls of different provinces of India and problems connected with them regarding love affairs.

Ishanath Jha (died 1965) is another name to conjure with in the history of Maithili lyrical poetry of modern times. He is better known as



"Sarasakavi", a poet of Rasa. There is a fine blending of both the old and new techniques in his poems and there lies his claim to originality. In his description of nature, he is second to none and at time, he excels many. He was a renowned musician and a noted scholar of Sanskrit. He was also serving as a Professor of Maithili at the Chandradhari Mithila College, Darbhanga. His traditional background helped him in creating sweet and beautiful lyrics. His poems are based on the ideals of beauty and God. The influence of Sanskrit is perceptible in him. His collection "Mala" betrays affinities with English poetry and is an example of the best lyrics that he wrote. He also shone in other branches specially in music.

Kashikant Mishra 'Madhup' is a teacher by profession. He is one of the leading poets. For his good poems in "Triveni" (a collection), he was honoured in 1954 by the Goverhment of India. He has made his mark in all branches of poetry, he has chosen to write. He began his career as an erotic poet but he soon turned to nature and patriotism. His power of discernment is minute and he may be described as the founder of progressivism in the modern Maithili lyrics. A man of wide imagination and a lover of nature, Madhupa is by far the best singer of his songs. Though he has written on a variety of subjects, his important and popular poems are "Tara" (Star), "Osakana" (Dew drops), "Ghashal Athanni" (Wornout Eight Anna Piece). Through these and other important poems, Madhupa ennobles his subjects and brings out a string of original comparisons.



Madhupa is a poet of the people and his themes are generally taken out of the events of everyday life. The pathetic end of a poor labouier has been well brought out his “Ghashal Athanni” which throws an interesting sidelight on the treatment meted out by a Zemindar to a daily wage earner. It is really a poem that moves the audience or the reader and it has earned a name for him. He is known as Kavichoodamani. He has written more than twenty books, most of which are yet unpublished. His poems depict love, light and philosophical heights of Maithili tradition. He can compose street songs and lyrics with equal fervour. He is a singer of human tragedy and pathos. Few specimens of his poems are given below :

“(Know not)

“Which creater created me a Gur Laden horse ?

On my back is the blood-wet gunny bag

Some devil with a kind feeling has spread some ashes on it—

...”

X X X

‘The bee of my brain has collected honey from the

lotuses of imagination... .I remain counting my sins

X X X

“Though in the cage of Kings’ court, the cuckoo (meaning

Vidyapati) was free and realising the fallen state of the society

harped on the lute of revolution.”

A master of Sanskrit language, Madhupa has marvellous capacity

of coining words and images. His lofty ideals and maginations have already attracted the notice of discerning critics as will be evident from Brajakishore Verma's "Madhupaka Gunjana". His love for the downtrodden and have-nots is well known and in that respect he is a poet of the masses. He calls himself a 'broken chord" and says—"I weep silently by my own sorrow". He has exploited the lowliest and has succeeded in carving out marvellous images. Instead of using stock ideas and comparisons, he draws largely upon his own experiences and surroundings and brings out a literature of revolution. Though not a Marxist, he has successfully tackled the issues with greater insight into the problems of common man. He takes humanity to be a frail horse carrying the solid molass of civilization whipped by commercialism. His "jhankara" represents his flight of imagination and the depth of feeling. His melodious songs are full of pathos. His important works include Apurva Rasgulla, Tatka Jilebi, Shatadala, Triveni and Jhankara etc. He has recently published his epic 'Radhaviraha'—in seventeen cantos. He has recently published his epic 'Radhaviraha'—in seventeen cantos. Radhaviraha is a major contribution in the realm of Maithili poetry with certain important traits hitherto unknown. It has won the Sahitya Akademi award for 1970. It is based on the Krishnaite theme and it further proves how even in modern times, the poets of Mithila have drawn inspiration from that theme. Pangs of separation have been delicately handled by Madhupa and his own style of poetry has added luster to the well known theme.

 

Arsi Prasad Singh, the noted Hindi poet, is a renowned poet of Maithili as well. He has translated Meghaduta in Maithili which looks like an original creation. In Maithili, his “Matika Dipa” is one of the finest collections. He writes occasionally in Maithili. His latest work is ‘Pujakaphool’. His poetic genius is excellent. Upendra Thakur ‘Mohana’ is one of the prominent lyricists of the modern Maithili poetry. His famous collection is “Phuladali”. Influenced equally by Freud and Marx, Mohan is a finished poet and sings the sweetest songs. He has written both on social and erotic themes. Though a poet of the people, his horizon is wide and scope greater.

The life of a daily wage earner has been nicely brought out in one of his poems. His songs generally move the audience. The bad qualities of the life of a idler in Mithila did not escape his notice and he has written very sarcastically on such aspects.

Baidyanath Mishra ‘Yatri’, formerly known as “Vaideha” and better known as “Nagarjuna” in Hindi literature, is one of the most prolific writers of Maithili in modern times. He is a widely travelled man and is a master of about two dozen languages both Indian and foreign. He had his early training under Pandit Sitaram Jha, an eminent poet himself. After finishing his education in Sanskrit at Tarauni (Darbhanga) and Mahisi (Saharsa) he moved from place to place and came into contact with the late Mahapandita Rahul Sankritayana, K. P. Jayaswal and Bhadanta Ananda Kausalayan. It was through the efforts of the above named gentlemen that he could visit Tibet and Ceylon and acquired



proficiency in Pali, Prakrit and Tibetan. He was intiated as a Buddhist but later changed his faith and was attracted towards Marxism. He maintains himself by his pen and he has no other means of livelihood. He is not only a poet but also a successful novelist, short storywriter and a forceful prose writer. Dr. J. K. Mishra has rightly observed: “The poet took no recourse to Sanskritised words and raised a colloquial style to the poetic level. Ingenious thought, epigrammatic and terse style, colloquial diction, unparalleled speed and tempo and pointed observation characterise those poems… . He is bitter and tender, pathetic and satirical. The images, the thought, the feeling and the associations, are all born of true experience. Their charm lies not a whit less in their hidden music than in their realistic subject matter.”

Though he has written comparatively less in Maithili, his contributions are unique and mark a new milestone in the history of modern Mathili literature. His patriotic poems are many. It was his “Ode to Maithila” that first brought him into prominence. His earliest poem in Maithili is Budha Bara (Old Bridegroom) which is a sarcastic reflection on the prevailing marriage customs of Mithila. His “Vilapa” (Lamentation) is a dramatic monologue represented by the lamentation of a child widow. His command over the language is matchless. In one of his poems, he outlines the task of a progressive poet. He uses the typical Maithili words spoken by the lowest strata of the society. Some of his expressions defy translations. His diction is elevated and simple. His artistic hands can suit his words to his ideas. He generally writes in



free verse and takes his clue for his lyrics from the lowliest and the havenots. He has successfully depicted the devastating ravages of Kosi; has nicely painted the character of apoor and miserable life of a girl gatherer of dry twigs (Goith-Bichchani) and has ably brought out the feelings and passions of a devoted husband. Social tensions in modern life has been brought to the fore in a very artistic manner in "Dwanda" (struggle). His collection "Chitra" contains most of the above poems. His 'Patrahina Nagna Gaachcha,—has won for him the Sahitya Akadmi Prize for 1968. It forms a landmark in the history of Maithili poetry and is a remarkable contribution. 'Yatri' belongs to the both—old and new school and his poetry may be categorised as belonging to different Schools. He heralded a new age in the realm of modern Maithili poetry and broke new grounds by introducing many progressive elements in it. His poems reflected the contemporary anxieties and horror, and both the poralysed and revolutionary mood of modern man in a society where things fall apart and the centre cannot hold.

Yatri is a poet of outstanding qualities. His poetry draws sustenance from the diverse experiences of his life. As a Marxist he has the insight to understand social and political phenomena in their true perspectives. His keen sense of proportion, coupled with the clarity of expression, has made his poems stark with realism and yet superb in poetic value. He reminds us of Nazi Hikmet and Qazi Nazrul Islam. His deep love for men, his warm sympathy for their sorrows and anxieties, his sense of purpose in dealing with the social problems are some of his best qualities.



He is the protagonist of a struggle for better life. His poems are extremely difficult to translate because of the use of typical Maithili phrases and imagery whose fineness is lost in other language. In his description of his task as a poet, he displays grim determination. He does not miss any detail, the naked poverty and hunger in his description of the girlgatherer of dry twigs. The description is, of course, unique. All his poems prove the maturity of thoughts, of his confidence in the transition of society from capitalism to socialism and of the greater possibilities of good poetry when new verse forms are adopted. The masterly blending of politics and life is the keynote of his poetic mission. Though bitter and satirical, he is a realist and fully believes in the theory of socialist realism. He has full faith in the ultimate emancipation of man from all types of exploitation. He says:—

True is the gradual progress of human society, The gradual growth of intellect, True is the history of struggling millions,

True is the earth, and the Sky

Supreme by truth, is the “Man” himself.

X X X

“Blind life,

Fathoms and feels, the path, the ford, the hearth, the deserted fields,

With the stick of yearning,

Tuk, Tuk, Tuk, Tuk ....

Blind life,



Overwhelmed and standing,

Wear the cross-roads, the confluence of ages,

Hears rapt with the ears of discretion,

This.... and.... that....

X X X

Professor Tantranath Jha with superb poetic qualities, wrote on the model of Michael Madhusudhan Datta. His well known Mahakavya has already earned for him a good name but in the field of lyrics too he has earned a good name. He introduces a new style and is, therefore, important. His “Asvina’* and “Nutanavatsar” {New Year) are his two best lyrics. He is also a writer of sonnets He has written a literary humorous ballad entitled “Musali Jha”. He also writes good sonnets.

Buddhidhari Singh ‘Ramakara’ is a good lyric poet. His collections include ‘Avesha’ and ‘Amara Bapu’. Ramakar is equally great as a prose writer and as a critic. In elegance and harmony, Govinda Jha in his ‘Bimba’ surpasses many. Upendra Jha ‘Vyas’ (by profession an Enginneer) is a successful poet and his “Vi dyapatika Avasshana” has earned a good name for him ‘Vyasa’ is more well known as a novelist. His poems are also good, though not so remarkable as his novels. Among other important poets are Chandrabhanu Singh, Kulananda Jha ‘Kulesh’, Sudhansu Sekhara Chaudhary (Editor, Mithila Mihir) and Rupanarayan Jha ‘Rakesh’ (son of Pandit Sitaram Jha). It should be noted that most of the poems of the poets are yet unpublished and, as such, any critical evaluation at this stage is not possible. Their stray publications donot enable us to present



a comprehensive view of these poets.

Dr. Brajkishore Varma 'Manipadma' is one of the most prolific writers of modern Maithili literature and is a man of varied interests. He is great as an essayist, critic, prose-writer, story-writer, dramatist, poet, and an expert in folk-literature. He has been the source of many a researcher in the field of Maithili literature in the past and is yet the guiding sprit of many. 'Manipadma' is the author of about three dozen books (mostly unpublished) and hundreds of literary articles and poems. Though not a Marxist, his poems are progressive and touch the human heart. He is a great humanist. He values life very much. Manipadma is a poet of the people, a poet "down to earth"—as Tagore had once visualised of a new poet. He has never let his imagination fly to fantasy and taken recourse to subterfuge in order to hide harsh reality. His poem 'Kaushar' (Lotus) brings to light the picture of starving masses suffering and struggling for survival. Here we have storm, gathering within, for a great change. The reality has not been ignored and the poetic excellence reaches the highest pitch. "Kaushara" is one of the finest specimens of the modern Maithili poetry. He says;—

"The lotuses are blooming, spreading to the golden horizon,

They are swing in the golden morn by the honeyed breeze.

X X X

"From far off the lute of Mahasweta is vibrating and royal

swans are forming their flocks....

X X X



"But, Oh, who are those Mahakrishans

(Great blacks) ?—they are exploited,

Trampled, half-starved and in tattered clothes,

Burnt like half burnt wood... these torn men are bending low...

X X X

The earth is enjoying pomp and splendour,

These men are weeping....

X X X

The poem has two images—in the first part beauty, romance and sweetness are expressed while in the second the naked truthabout the exploited people are ably brought out. The world is producing plenty but the vast masses of humanity is living upon snails and Karmi (a kind of leafy vegetable). In one of his poems, he describes the life of a labourer who goes to the east in search of his livelihood. The labourer says—"My only possession is my sickle, made by Ramu Lohara (Blacksmith) and I totally bank upon its shining edge. The earth is below my feet and the sky overhead." About the industrial civilisation, the poet says :

"Man has become Machine...

It has countless mouths but no ears;

it has countless brains but no heart..."

He composed the following lines after the Chinese invasion :

"The automatic guns are showering bullets ....

O, poet, break your pen and make cartridges, And play upon the fire lute. How can so many elephants (meaning Chinese) will



bear the attacks of even handful of conscious and awakened lions (like us—the Indians)."

In theme, he is closest to life. His from is direct and crisp, particularly predominant is his technique of short sentences and words. His poems are virtually shorn of prosody. The man he writes about however is not the one cursing his lot but the man who participates in the struggle for a better life. He uses the typical Maithili phrases and imageries. He stands for improvement in all the recognised values of poetry. He is an optimist and looks forward to the bright morrow of happiness and prosperity which is to dawn soon. He always writes with confidence. To the people who are striking to build life anew, Manipadma is a great source of inspiration as he wants them to reflect life in its myriad manifestations.

Chandranath Mishra 'Amara' is one of the most progressive poets of Mithila and occupies a very high place among the modern poets, critics, storywriters and prose writers. He deals with alltypes of social oddities and some of his poems reveal the true chracteristics of the modern Maithil society. He has composed poems for the people, maintaining and often improving all recogniged values of poetry. His "Gudagudi", "Triphala" and "Yugachakra" contain a representative collection of his poems. His latest publication is 'Ritupriya'. Like 'Yatri' and 'Manipadma', he is also a poet of the people. He generally keeps his audience spellbound whenever he recites his poems and his only rival in this respect is 'Madhupa' whose melodious voice lulls the audience. 'Amara' wants to know more closely his people and he has reached a higher stage in his



creation to-day. His reportage has opened a new vista in Maithili journalism. His poems are a lyrical commentary of life where the revolutionary ardour is predominant. He is not a Marxist but his poems reflect the feelings of lower middle class. He always invokes the great spirit of sacrifice whenever he takes up a cause. He is always eloquent in his expressions. What is most striking in his poems is the sharp whiplash of satire interspersed with the words of determination of resistance and of courage.

Radhakrishna Jha 'Baheda' is a poet and a story writer. He has written some good lyrics and satirical poems. Describing the visit of a minister to the flood affected area in the Kosi region, he, in his poem "Jhalahara" (water-excursion) says that there are tea, betel-leaf, zarda, on the Khadi cushion on the boat, while our hearths, homes and crops are being washed away. What benefit are we getting while they are having the best of their life in the floating boat on the white current of the Kosi. He is more famous for his poem "Tarera" (The Float). A frail boy sits by the dirty pond with an angling rod. His whole self is concentrated on the float, when a small fish nimbles at the hook. The mental attitude of the frail boy has been nicely brought out. He occasionally writes good songs and that he does in the background of village life, fields and orchards.

The Bahera group (Darbhanga) consists of Dr. Brajkishore Varma "Manipadma", Kashikant Mishra 'Madhupa', Radha-krishna Jha 'Baheda', Shri Krishnandan Das, Shri Amalendu, Shri Jayanarain Jha



'Vineet', Shri. Gopal Chandra Mishra, Shri Ram Charitra Pandey 'Anu', Shri Chandrabhushan Jha, Shrimati Subhadra Suhasini, Chandrabhan Singh and a host of others. The Bahera group of writers have made valuable contribution to the different branches of Maithili lileratute and their contribution have earned due place in the history of Maithili literature. Shri Ramcharitra Pandey 'Anu' is a powerful writer and a poet of new ideas. His collection have been published under the title "Nakshatra". Like others of the Bahera group, he is also a poet of the people and writes mostly on the village life and culture. His poems are well known for their flow and glow. He is both a satirist and a humourist Though a poet of love and beauty, Chandrabhushan Jha marches with determination. Some of his lyrical songs have become very popular in recent times. Pandit Jainarain Jha 'Vineet is a great patriot and took active part in the national movement. He could have contributed a lot, had he been spared from politics. His poetic urge impelled him to write patriotic poems, through which he calls upon the people to arise and awake. In one of his poems on "Vidyapati" he has exhorted the coming poets to sing the songs of bravery and patriotism. Through his poems, he has successfully advocated the cause of patriotism, bravery and Ramarajya. He is a poet of traditional values. After his retirement from active politics, Vineetji is again at his pen and writes poetry regularly on different aspects. He is conscious of the modern demands of readers and writes accordingly. He is still writing in spite of his age. His lyrical songs have been well-received. Shri Krishnanandan Das is also a patriotic poet and



has written some good songs. Some of his poems are brimming with life and lofty imaginations. He says :—

"Do not take off your hand Comrade,
Some Voice is calling me astray,
In the jungle of humanity there are beasts of prey —
Do hot leave me alone,
Man cannot exist alone,
He needs a society to live, to
Prosper and to enjoy the tiny life he has."

Gopal Chandra Mishra is a poet of nature. He paints nature with deep feelings. His deep feelings, his soft and tender words and his glowing imagination mark him out as one of the finest lyricists of the Bahera group of writers. He finds a river flowing along a dry jungle with trees without leaves and the sand flying with gust of wind and he then asks : "How far is cuckoo ?" This is how he hankers for the symphony of life. The sweet lyricist has not forgotten the drudgery of a labourer. He has rightly observed that the sweet of the labourer is watering the field. The pangs of separation and the sweet emotions of life and literature have received a paternal treatment at his hands and at the same time he has not shut his eyes from the stark realities of life.

Among the new poets of the new school are Pandit Ram Krishna Kishun, Mayananda Mishra, Madhukar Gangadhar, RajaKamal



Chaudhary, Ramakant Jha, Dr. Kedar Nath Labh, Anant Bihari Indu, Ramdeva Jha, Somadeva, Ramanand Renu, Jivakant, Dhirendra, Hit Narayan Jha, “Hansraj” and others. Ram Krishna Jha ‘Kishun’ generally wrote serious essays, short stories and typical notes on current problems, articles and critical notes. He fluency is second to none in modern times. His knowledge of Sanskrit was great help to him in his choice of words and imageries. He has written several stray poems and songs on different aspect of life ranging from bravery to nature. His “Atmanepada” is a remarkable publication marking new lines in the modern Maithili poetry. Kishunji was a link between the old and the new and he acted as a bridge. He was one of the strongest supporters of the new trends in modern Maithili poetry and with a view to supporting such a movement he convened a conference of new writers at Supoul in 1966 and thereby laid the foundation of a new school of poetry. He died in June 1970. He was the very life blood of Maithili. movement in the district of Saharsa and had collected arround him a band of dedicated writer, poets, critics and workers of Maithili. Though Rajkamal also belonged to Saharsa, credit for introducing new trends in Maithili goes to ‘Kishunji’ who represented a synthesis of everything that is good in all the recent trends. New writing or ‘Navalekhana’, as it came to be known in Maithili in the late sixties had its recognition at a conference held at Supoul at Kishunji’s initiative and the publications made thereafter are self-eloquent. In his death modern Maithili writer has lost one of its strongest pillars of strength. His self confidence was a point to be imitated. Just before his

death, Kishunji had published a short account of Maithili literature in the district of Saharsa and that gives a good account of the progress made in Maithili, in that district. In this school of Modern poetry in Maithili, Ramanand Renu, along with Jivakant and Kirtinarayan, has made a name and Renu's latest collection of poem "Antatah" is an indication of his thinking mood. Maithili poetry has made great strides in recent years and its future is pregnant with greater possibilities. Mayanand Mishra, a successful novelist, critic, journalist, is also a poet of repute. His choice of words in his poems is apt and his songs have musical values. In modern terminology, he may be described as a symbolical poet. He has been equally influenced by Freud and Marx and his writings bear the impress of both these thinkers—be it prose or poetry. He is a rising scholar and a promising poet. Metaphysics and symbolism have influenced him and he is struggling between two contradictory school of thoughts. His imageries, power of description and sweetness of language make him a successful lyricist of the modern period. He also writes in Hindi. His "Disantara" is a good attempt in the field of new Maithili poetry. Rajakamal choudhary heralded neo-realism and experimentalism in Maithili poetry and Svaragandha pioneered a new awakening. He was past master of the art of blending ideas with style. Sensualify because a vehicle for new orientation in outlook and thinking and he highlighted that—"Lips bite lips and yet desire does not end." He also wrote uninhibitedly about sex. To Rajakamal and Mayanand sex is the basis of all creative activity and is the most subline


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influene in human life. They have humanised and deified sex. (Rajakamal gave a call for new kind of poetry way back in 1958.)

Drs. Shailendra Mohan Jha and Ramanath Jha (Professor of English—Ranchi), Ram Kishore Jha 'Bibhakar', Shivashankar Mishra' 'Nrisinghan', Ramanath Mishra 'Mihir', Shri Krishna Mishra, Vedanand Jha, Surendra Das 'Saroja' and Kirti Narain Mishra and Mahendra Narain Mishra, Jivakanta, Ramanand Renu, Birendra Mallick, Mantreshwar Jha and 'Indu' have composed good lyrical songs and poems. Bibhakara's "Viveka Bibhakara" is a creditable work. He has published a number of small booklets. Munindra Chaudhary Rajakamal, now well known as Rajakamal, was a name to conjure with in almost all the branches of Maithili literature. He has equal command over English, Bengali, Sanskrit, Hindi and Maithili. He is otherwise known as a good translator from Bengali to Hindi and from other languages into Maithili. He was an allrounder and a master of beautiful and appropriate words for appropriate places. His collections of poem are 'Vichitra' and 'Svaragandha'. He has the making of a lyrical poet. As a lover of nature and tenderness, he is sweet and musical. We will have occasions to discuss him later on. Pandit Raghva-charya Shastri is a revolutionary poet. He has his own unique style and his "Krantigita" has been very popular and has earned wide reputation.

Echoing the revoltionary spirit of his time, Birendra Mallick writes, "The country belongs to those who have revolution in their blood and voice."



Mantreshwar Jha is a bit agnostic. In his poem ‘Ganga,’ he asks:

“Is there any God? Show me where He Is ?Before I believe in

Him; Is there no God? Tell me, how did you realise it?

Somadeva, Dhirendra, Durganath Jha ‘Srish’, Ramdeva Jha, Ramanugrah Jha, Sukant Soma, Mahavir Prasad Mandal ‘Bir’, Subhas Yadava, and Jagdish Prasad Yadav represent the new school in the modern Maithili lyrical poetry They generally write in free verse. Gourishankar Prasad “Somadeva” is a renownod poet of Maithili and his latest publication is “ Kaladhvani” which contains the collection of his poems written on different occasions. Professor Hitnarayan Jha, mainly a critic, writes traditional poems. Dr. Kedarnath Labh, Professor of Hindi at Rajendra College, Chapra, has earned a place among the lyrical poets of Maithili. He has also translated into Maithili (from Hindi) Poddar Ramavatar Arun’s ‘Asokaputra’ or ‘Kunala’. It is a good piece of poetical work and is an example of his poetical talent. He is well known for his sonnets in Maithili as well. He is one of the few sonnet writers in Maithili. Gopalji Jha ‘Gopesh’ is a rising poet and his poems have noted a place in the modern Maithili poetry. Shri Shyam Bihari Das and Jagdip Narain Dipak have contributed some lyrical songs. Rabindra-nath Thakur also writes symbolical songs. Jagdish Prasad Kanna writes both serious and non serious poems. Vidyanand Das (known as Kislaya Sahityalankar), Tarakant Prakash, Virendra, Gangadhar Das, Ramdeva Jha, Sudhakant Das, Ramanand Renu, Mahaprakasha, Shanti Suman, Subhas Kumar, Kamakhya Devi (known as Niraja Renu), Shephalika Varma, Gouri



Mishra and Prabha Jha, have written remarkably good poems in recent years. We owe a good deal to Professor Ramanath Jha who has brought to light the names of such poets in his collection. “Chalu-Cbalu Bahina” by Rabindra Nath Thakur, a risingpoet is appealing. Professor Ram Deva Jha has recently published his research work on “ Nandipati Gitimala”. KirtiNarayan Mishra’s ‘Simanta’ and ‘Hum stavan Nahi Likhava’ form a landmark in the history of modern Maithili poetry and a description of the great city of Calcutta is simply marvellous. The poets of the first volume of the Nava kallol group (1971) rejected convetional images, stanzas, rhymes, metres in fovour of blank and free verse. Kirti Narayan says, “Rhyme, metre and meaning,

All are being torn and eaten up by the out of time,

Beauty, culture, religion, philosophy, idealism,

All are burnt to ashes in the acid of revolution.”

Maithili is rich not only in the epics, Khandkavyas and the lyrics, but also in other forms of poetry. Among the of descriptive poet, Laldasa may be taken as a pioneer and he is followed by Rajendra Jha, Kashi Kant Mishra ‘Madhupa’ whose ‘Kobara-Gita’ (describing the Kobara ceremony on the occasion of marriage) is simply marvellous. In the field of humorous and witty poems, Maithili has attained a very respectable status. Damodaralal Das, Hari Mohan Jha and Chandranath Mishra ‘Amara’ have made notable contributions in this branch of poetry. Prof. Harimohan Jha is well know for his humour and both in prose and poetry he is highly witty and humorous. Some of his humorous poems include

'Tea Party' and 'Dhala Jha ka Bidai' (farewell to Dhala Jha) and 'Pahunai'. Damodaralal Dasa's "Prempatravali" (partly published) is very interesting. In this genre, chandranath Mishra 'Amara' has proved extremely successful. His witty mind and careful selection of details have made him one of the most leading humrouso poets of modern Maithily literature. Viewed in that light, his 'Yugachakra' is a very good creation. He rightly hits at the social odditties created by the opportunity after independence. His sarcasm is strong and touchy. He has touched every aspect of human life from chivalry to romance and even such current problems as unfair means in the examination hall, drain pipes, miniskrits and what not and he has nailed his point very successfully. In recent years Gopalji Jha 'Gopesa' has also written some humorous poems. All types of verses are used by the modern Maithily poets. Gopalji Jha has also written some good parodies and has succeeded in bringing to literature a new class of literature in the form of his varied writings varied writings.

Shri Vedanand Jha has enriched Maithili poetry by his translations of some of the Sanskrit works and also by his original contributions. He possesses a marvellous style and his control ever words is praiseworthy. He has translated 'Satyanarainavratakatha', 'Gita' and many others. His "Shradhanjli" and Shivastuti are also important. Shri Anant Bihari Indu has translated King Mahendra's (of Nepal) Nepali poems "Usaikolagi" into sweet Maithili lyrics. His published collection is "Teen UsaikolagiSaptaka" which contain some of latest his lyrical songs. Indu is

a sophisticated writer of poems and draws his imageries from the life of Mithila. His songs are a treat to the ears. A collection of poetry "Vidyapatika Desh me" (In the land of Vidyapati) (in Hindi and Maithili), edited by Professor Jagannath Prasad Mishra, 'Suman' and 'Amara' contains the poems of fifty seven poets. Most of them have already been mentioned here in this chapter. Dr. Upendra Thakur, Kulanand 'Nandan', Surendra Mohan, Balgovinda Lal, Lokapati Singh 'Nirankush', K.S. Karmeshil, Chandrabhanu Singh, Kameshwar Singh 'Masta' and Shrimati Pratima also deserve mention for their poetic qualities. Prof. Shankarsoma has recently published a good account of modern Maithili poetry in his lengthy article entitled 'Adhunika Mathili Kavita ka Bhumika' in 'Vaidehi'(April-May 1971). From 1940 onwards Maithili poetry has taken a new turn, while traditionalists continued to hold the field, the progressives and modernists continued to come to the fore as a result of the impact of English education. The feeling of being a Maithila with all its past heritage, also inspired the intelletuals to adopt new techniques. If the older generations continued the tradition of writing poetry in mother tongue the younger generation have carried forward the tradition to higher pitch in all respects. Ishnatha Jha, Suman, Raghavacharya, Kiran, Manipadma, Kedarnath Labh, Gopesh, Somadeva, Ramanand Renu, Jivakant, Moun, Dhirendra, Yatri, have written good and lasting poems of patriotic values while making lasting contributions to other branches of poetry. Philosophical and religious poems have been written by Bhavapritanand Oja Dipaka, Amara, Mayanand, Gopesh, Hansraj,

Vineet, Anu, Rajkamal Choudhary, Lokapati Singh, Yatri, Manipadma, Somadeva, Balgovind Lal, Madhupa Tantranath Jha, Dhirendra, Kedarnath Labh, Hari-Mohan Jha, have specialised in progressive, humanistic and functional poetry in recent years. The impact of modern trends in western poetry is visible in the modern Maithili poets most of whom are educated in western style and are well conversant with the new trends in European and American literature. Those who represent completely new trend and may be taken as precursors of the break with the past are Raj Kamal, Yatri, Kishunji, Kirtinarayan Mishra, Somadeva, Jivakant, Mihir, Birendra Mallick, Nachiketa, Hansraj, Prabasi, Sahityalankar and others. Writers, and poets of this geneation represent different trends, no doubt, but they have really made a definite departure from the old school. The conference, held at Supoul (already referred to) gave a lead in this matter. Nachiketa's collection of poems is an example of philosophical and metaphysical nature of his poems and represent a new school altogether in the scheme of modern Maithili poetry. Renu's "Okre Nam' (1972) adds a new genre in the history of modern Maithili poetry and it may be treated as a class of elegy.

Modern Maithili poetry has attained an important status as a result of its direct contact with different literatures. New forms have been introduced and new subjects have attracted the attention of our poets. In the field of poetry, Maithili has progressed beyond expectations and all new techniques of the modern times have been employed with ease, comfort and success. There are traditionalists, classicists, even romantics,



progresives and realists The whole of universe comes under the purview of modern Maithili poetry. In the modern period, we find two different trends among the Maithili poets: (i) those who follow the old descriptive methods; and (ii) those who introduce imaginative elements to compel literary delight. Pandit Sitaram Jha has wonderful descriptive talents. He is the most popular poet by sheer dint of his easy style and choice of subject matter. He has been writing for the last forty five years. In poetic talent, Badrinath Jha is better than his contemporaries. The second trend is cultivated with ease and success by the modern poets.

Modern poets are widely read and they have copiously drawn from various cultures of the world. We find in their poetry wise sayings of the east and the west. In their search for meaning, they dive deep into the world literature. This has made the language of their poetry a little overladen with foreign words phrases, and allusions, sometimes rendering it stiff and obscure for the average reader. The prewar poets wrote chiefly about the countrysides and old themes. Rural life in all its beauty and happiness, sorrow and poverty, figured in their poetry.

Towns are the nerve centres of modern civilisation and modern poets are town conscious. Modern poetic diction is marked by a great economy of words. Modern Maithili poetry is now not only under the influence of Freud, Marx and Weber but also that of Sartre, Camus, Che Guevara, and recent trends of revolutionary ideas agistating the minds of youth all over the world. Persons returning from abroad feel the gap and they help in creating new trends in their mother tongue. The modern Maithili

poets, mostly youth, are wide and awake and are trying to catch up. Some of the important poets represent the latest world literary trend, but it appears that Maithili poets are not yet free from the lingering heritage of the past. They stand confused on a number of issues and even today they mostly concentrate on their social problems relating to marriage, social inquality, problem facing the older generations and the problem of unemployment. Though there are a few good poet who are otherwise well informed and can favorably compare with any good poet of the country. Majority of modern Maithili poets are yet to come out of their sectarian grooves. The reading Maithili public is not aware of the many happeinings in the world and naturally, therefore, even the renowned poets have to come down in a number of cases. Jivkant has broken a new ground in the field of modern Maithili poetry in his "Nachu He prithvi". (1971) which is a collection of his typical progressive poems written in the late sixties. Both as a writer of prose and poetry, he has his own style different from others and he has something new to say either by way of criticising or interpreting in his own manner. By nature an anarchist, he also stands confused on a number of current issues but his contributions are important and he writes Maithili with ease both in prose and poetry. He uses typical, though some times obsolete, Mathili words and in this respect he is second only to Yatri.

CHAPTER—XV

The New Dimensions

(A Survey of Maithili Prose)



"She prepared a plank of sandalwood, smooth, of good dimensions and broad enough. Also was the string of silk firmly tied to the branch of the Kadamba tree. As the clouds on the horizon, my mind leaped up with joy and I put on my silk cloth in the form of "love" of my dear one, like a cloud illumined by lightening."

—Jiwan Jha.

The oldest specimen of prose in Maithili literature so far obtainable is the V R of Jyotirishwar. The prose style of the V R is quite different from the modern Maithili prose. Vidyapati's Kirtilata contains a mixture of the old Maithili prose and poetry. That prose was in form of Maithili Avahatta. The medieval prose was purely documentary. A few specimens of the literary prose of the medieval period are available to us from the Maithili dramas. The refined prose is a gift of the modern period. In Maithili, we get a glimpse of the refine literary prose from the latter half of the 19th century.

The modern period is characterised by the growth of a definite prose style, which is different from the early and medieval prose. The mannerism and the poetic forms of early prose had long gone out of use while the decadent prose of the medieval period was incapable of being the medium of peoples' wishes and aspirations of modern times. The earlier prose style could not succeed as it was devoid of all touch with reality and had failed to carry conviction with greater mass of the people. With the change of time a workable prose became a necessity. It had to



be readable. Had it not been brought into closer contact with life and had its horizon been not extended, the prose would indeed have remained in a state of arrested and stunted growth. The modern Maithili prose has been enriched by Journalism, Novels, Short Stories, Critical essays, stray writings and dramas. In the beginning of the modern period, prose writers like Chanda Jha and Tulapati Singh were artificial, uninspiring and lifeless. Mohamahopadhyaya Murlidhar Jha, Parmeshwar Jha, Raghunandan Das, Lal Das, Mm. Ganganath Jha, Mm. Umesh Mishra, Shri Bhola Lal Das, Sri Narendra Nath Das, Professor Amarnath Jha, Shri Shashinath Choudhary, Shri Kuseshwar Kumar, Narendra Nath Das and Professor Harimohan Jha and Ramanath Jha have brought suppleness to the modern Maithili prose. Jyotsacharya Pandit Baldeva Mishra, through his reminiscenes, has brought to light many unknown facts about them in recent years. Mm. Muralidhar Jha brought the Maithili prose to the standard level and did not mind using English words in writing Maithili prose. We shall now take up the development of modern Maithili prose through various channels :

(I) Journalism as the Vehicle of Modern Maithili Prose

In Maithili there has been no dearth of good periodicals and reputed journals, but all of them have been shortlived. These periodicals and journals have been the sources of a major portion of modern Maithili prose. The Maithili-Hit-Sadhana (1905) was the first Maithili monthly periodical and it lasted for about three years. It had ambitious projects. It paved the way for the future Journalism. Philosophical and Literary



journals quickly followed on its heels. The aim of this periodical was to publish the works of permanent value in Maithili in different disciplines. Among the noted contributers were Chanda Jha, Madhusudan Jha, Sone Lal Jha, Rambhadra Jha, Jiwan Jha, Yadunath Jha 'Yaduvara' and others, It maintained its standard throughout its life both in style and content. The Mithila Moda (1906) and the Mithila Mihir (1907-8) were the milestones of Maithili journalism. Mm. Murlidhar Jha was the editor of Mithila-Moda. Due to his earnest efforts, a new consciousness came amongst the Maithili prose writers. Moda had the longest life among the Maithili monthlies. It was the pioneer of a literary movement and its impact on the development of modern Maithili, in all its branches, is immense. From 1906 to 1920, Mm. Murlidhar Jha edited this learned journal and from 1920 to 1927, Anup Mishra and Sitaram Jha and from 1936 to 1951, Shri Upendra Nath Jha edited the new series of the 'Moda'. The foundation of the real Maithili journalism was practically laid by the 'Moda' group of writers during its long and varied life. It published standard articles on all topics. It was well known for its witty and sarcastic comments. Messrs. Kusheshwar Kumar, Raghunandan Das, Bhola Lal Das, Ram Chandra Mishra, Trilochan Jha, Sitaram Jha, Jyotishacharya Baldeva Mishra, Mm. Umesh Mishra and various others were the important writers of this journal. It was through this journal that the modern Maithili pross acquired the qualities of clarity and vigour. It raised the great tradition of thoughtful writing and raised the level of jouranalism to great height.



The 'Moda' was followed by 'Mithila Mihir'. It was bilingual in the beginning and became trilingual for a short period in 1930-31. The journal had the longest life of about fifty years. A new series, after a gap of about five years, has been started in 1960 in pure Maithili and is being edited by Shri Sudhansu Sekhar Choudhary. The old series was ably and successfully edited by Pandit Surendra Jha 'Suman' since 1934. It was he who raised the standard of journalism in modern Maithili. He made 'Mithila Mihir' the real 'Mihir' of Mithila during his tenure of editorship. No article in the journal passed for publication without his finishing touch. His untiring efforts made journalism effective in Maithili. 'Mithila Mihir' was the real breeding ground of modern Maithili writers. Some of the hidden treasures of the Maithili literature were brought to light by 'Mithila Mihir', which published both serious and non-serious materials. The special number of the Journal, known as 'Mithilanka' (Volume XXIX of 1935), is a valuable store house of knowledge regarding Mithila and Maithili. Before 1934, Messrs. Vishnukant Jha, Mm. Parmeshwar Jha, Jagdish Prasad Jha, Yoganand Kumar, Janardan Jha 'Janseedan' and Kapileshwar Jha Shastri acted as editors. Among the notable contributors were Munshi Raghunandan Das, Bhola Lal Das, Narendra Nath Das, Pulkit Lal Das 'Madhura', Udit Narain Lal Das, Kulanand Nandan, Achyutanand Datta, Parmanand Datta, Kali Kumar Das, Mm. Ganganath Jha, Mm. Umesh Mishra, Prof. Amar Nath Jha, Bhubneshwara Singh 'Bhuvan', Kusheshwar Kumar, Harimohan Jha, Lakshmipati Singh, Ramdhari Singh 'Dinkar', Shashinath Chaudhary,



Arsi Prasad Singh, Kumar Ganganand Singh, Raj Pandit Baldeva Mishra, Prof. Ramanath Jha, Jyotishacharya Baldeva Mishra, Dr. Braj Kishore Varma, Chandranath Mishra ‘Amara’, Shashinath Jha, Radhakrishna Chaudhary and others. The journal was started by the Maharajadhiraj of Darbhanga with a view to bring about consciousness among the people and the paper rightly served the cause. The new series, started in 1960, under the able editorship of Shri Sudhansu Sekhar Chaudhary is getting more and more popular. It has inspired many writers to come up. In spite of its bilingual character, the Mithila Mihir has served the cause of modern Maithili to a great extent and inspired others to follow suit.

The Prabasi Maithilas did not lag behind. The “Maithili-Prabha’ was published from Ajmer between 1920 and 1926, Maithila-Prabhakara” from Aligarh between 1929 and 1930. These were bilingual papers and were edited by Ramachandra Mishra. These journals preached social reform and through their journals they tried to establish contact with the people of Mithila. Kumar Ganganand Singh, Pulkit Lal Das, ’Madhura’, Pandit Chedi Jha, Bhubneshwar Singh ‘Bhuvana’, Raghunandan Das, Pramath Nath Mishra and others from the Maithili region were the important contributors of the above journals.

Udit Narayan Lal Das and Nand Kishore Lal Das started the publication of “Shri Maithili” (1925-27) with the sole intention of creating a prose style in Maithili and also with intention of preserving the purity of the language. Essays and criticisms on different aspects of the language

were published and problems relating thereto were discussed. The paper, though short lived, served the cause of Maithili more successfully than many of its contemporaries. It laid the foundation of a polished and refined language.

The unfinished task of “Shri Maithili” was immediately taken up by the newly started monthly periodical “Mithila” (1929-1931) under the able editorship of Shri Kusheshwar Kumar and Shri Bhola Lal Das. ‘Mithila’ left no stone unturned to keep alive ‘the tradition of “Shri Maithili”. As a literary journal “Mithila”, in a very short span of life, established its reputation all over Mithila and it soon became the forum for all serious scholars of Maithili. High standard of scholarship was maintained throughout its career. It also dealt with the social problem of the time with the result that bitter controversies originated. It would not be an exaggeration to say that through the efforts of Shri Maithili” and ‘Mithila’ new types of literary prose came to be created and their aims at standardisation met with success. The editorials, written by Shri Bhola Das, paved the way for further refinement in Maithili prose. Messrs Harimohan Jha, Narendra Nath Das, Kali Kumar Das and Shrimati Shambhavi Devi were some of the important writers of these two journals. Both Pulkit Lal Das ‘Madhura’ and Chandranath Mishra ‘Amara’ (in his latest survey) have attested to the contributions of these two journals to the development of modern Maithili prose.

In the wake of these short lived journals, there appeared from Krishnagarh (Sultanganj-District Bhagalpur) a Maithili fortnightly



entitled 'Mithila Mitra' (1931-1932), later converted into Monthly, edited by Pandit Gaurinath Jha. Late Dhanushadhari Lal Das, Shashinath Chaudhary and Mahesh Jha were also associated with this journal in the editorial capacity. It brought to light the importance of celebrating Jankinavami" as the national day of Mithila. The Maithila-Bandhu" started its career in 1935 (1935-43; new series started in 1947) and published the lives of important Maithilas. Its special number, " Vibhuti-anka" is of permanent value. This journal was brought out by the Pravasi Maithilas. They also published "Maithila-Yuvaka" (1938-41) from Ajmer, edited by Chuni Lal Jha,and"Jiban Prabha" (1940-1950) from Agra, edited by Pandit Brajamohan Jha.

The 'Bharti' (1937) and the 'Vibhuti' (1937-38), published from Darbhanga, marked the zenith of Maithili journalism in so far as the style and content are concerned. The 'Bharti' was the official journal of the Maithili Sahitya Parishad, Darbhanga and was edited by Shri Bhola Lal Das. It contained articles on all topics in chaste and finished Maithili and it also attempted to restore some of the old classics of Maithili. Commonsense, sobriety, breadth of outlook and magnanimity were the notable features of this important journal. It discarded all sectarian outlook and displayed a catholic spirit. Shri Bhola Lal Das, one of the pioneers of the modern Maithili prose, was the life-blood of this journal and he made it one of the most remarkable mediums of expression for all the conscientious writers of Mithila. The establishment of the Maithili Sahitya Parishad was a great event in modern times since its official



journals produced immensequantities of materials both in the field of prose and poetry.

The " Vibhuti", on the other hand, was edited by Shri Bhub-neshwar Singh 'Bhuvana'. It went too far in criticising the old institutions and attempted at giving a new style of spelling etc The controversy between 'Bharti' and 'Vibhuti' dillusioned many of their readers. Though promising a revolutionary change, the 'Vibhuti' gave an impression of malicious propaganda. At this, moment, 'Mithila-Moda', 'Bharti', 'Vibhuti', 'Mithila Jyoti' and 'Mithila Mihira' were published and all of them were responsible for the growth of modern Maithili prose.

From the literary point of view the publication of the 'Maithili-Sahitya Patra' (1937-1939) under the able editorship of Ramanath Jha forms a landmark in the history of modern Maithili literature. This journal could very well compare with any literary journal of any language. Only literary works of permanent value were published in this journal. Scientific and traditional style of spelling Maithili words were adhered to. Some of the important old classics, some important modern epics, dramas and poems were published in this journal. The 'Sahitya Patra' laid the foundation of a literary style and its contribution in that regard is unique. It marked the high watermark of literary Maithili journalism. The 'Sahilya Patra' group produced literature of permanent value and the new poetry ushered the intellectuals into a new fairy land of beauty, music and freedom. New patterns of rhyming and new metres were now assimilated into the language. The "Sahitya-Patra" group created new atmosphere in

 

the discovery of new horizons and in the new way of saying things. They brought out many well-known classics of the past, produced some new ones and laid the foundation of a refined prose style.

After 'Bharti and 'Vibhuti', "Swadesha" was started in 1948 from Darbhanga and a few others of purely temporary nature from Patna. "Swadesha' monthly was short-lived and so was the case with "Swadesha" daily (started in 1955). Profs. Shrikrishna Mishra, Dharmayapriyalal, Surendra Jha 'Sumana', Dr. Suryakant Thakur, Pt. Kanchinath Jha 'Kiran' and Shri Chandranath Mishra 'Amara' were associated with 'Swadesha'. Papers, Journals, Weeklies and Monthlies like 'Mithila Darsaana', 'Mithila', 'Mithila Sevaka', 'Chaupari', 'Pallava', 'Dhiyaputa', 'Mithiladoota', 'Ijota', 'kana', 'Batuka', 'Janaka' etc. have also been started and some of themare yet going. Shri Lakshmipati Singh, Dr. Lakshman Jha, Tulapati Singh, Prof. Prabodh Narayan Singh, Dr. Shailendra Mohan Jha, Prof. Krishna Kant Mishra, Prof. Dhirendra, Prof. Durganath Ja 'Shrish', Dr. Braja Kishore Varma, Shri Babu Saheb Choudhary, Chandranath Mishra 'Amara', Mayanand Mishra, Shri Vijayakant Mishra and Shri Sudhakant Mishra and others have made their mark in modern Maithili journalism.

"Vaidehi" (started as fortnightly in 1949 and consequently converted in monthly) has been the most stable periodical in Maithili since its inception. It was started and edited by Prof. Krishna Kant Mishra along with 'Amara', Surendra Jha 'Sumana', and Sudhansu Sekhar Chaudhary. 'Vaidehi' has brought out a number of annual numbers of high literary merit and some of them are extremely important. It has been the chief



forum of all types of writersand poets and has been serving the cause of Maithili literature for more than two decades, without any break. , The 'Vaidehi' Samiti under whose auspices this journal is published, has arranged two important All India Maithili Writers' Conferences (1956 and 1963) and their publications speak volume about the quality and quantity of the modern Maithili literature. Shri Somadeva is now also associated with Vaidehi as one of its editor. The Vaidehi Samiti also arranges literary meetings occasionally and one such meeting was arranged in May 1971. In the field of children's magazine 'Batuka' published from Allahabad has maintained its stability.

In the field of literary journalism, the publication of "Abhiv yanjana" under the able editorship of Prof. Dayanand Mishra was a great step forward. It marked a great advance over its predecessors. The journal started with certain guiding principles of literary journalism and the issues published gave evidence of their high standard and scholarship. Some of the current problems of Maithili literature e. g. the Kirtaniya drama, spelling, literary style were discussed in its issues. It was out and out a literary journal. The journal is now extinct. "Mithila Darsana" of Calcutta has published and is publishing a series of literary articles. The contribution of 'Mithila Darsana' in the growth of modern Maithili prose is second to none. 'Mithila Darsana' has also brought out some annual numbers of immense value.

The modern Maithili journalism owes its existence to persons like Bhola Lal Das, Bhubneshwara Singh 'Bhuvana', Surendra Jha 'Suman',

Prof. Ramanath Jha, Prof. Krishnakant Mishra, Prof. Probodh Narain Singh, Dr. Lakshman Jha (who started 'Mithila' weekly in 1953), Shri Laxmipati Singh, Chandranath Mishra 'Amara', Sudhansu Sekhar Chaudhary, Dr. Shailendra Mohan Jha, Dr. Brajkishore Varma, Prof. Mayanand Mishra, 'Saradendu', 'Vishapayee', Harishchandra Mishra 'Mithlendu', "Hansraj" and others. They are otherwise known in their respective branches but they have contributed a lot towards the development of modern Maithili prose through journalism. The new dimension of Maithili prose may be gleaned through the valuable contributions of various writers in modern Maithili language. The 'Mithila' started by Dr. Lakshman Jha in 1953 also stood for refined prose. Though short-lived, it brought to light in Maithili the translation of Mulla Taqia's diary relating to the history of Darbhanga. It was in refined prose and it set a new standard of journalism. The publication of 'Akhara' from Calcutta under the able editorship of Kirtinarayan Mishra and Birendra Mallik, though short-lived, marked a tunring point in the history of Maithili journalism and it also brought to light some unpublished works of Raj Kamal. It has brought out sufficient materials on the life and works of Raj Kamal. It was well received by all sections of people. Another short-lived journal in Maithili was 'Anama'. Another landmark in the history of Maithili journalism is the publication of 'Sonamati' (Patna) under the able editorship of Bharatibhakta. Amorg other important journals are 'Matrivani' 'edited by Dipak; 'Mithila Times' (edited by Vijayakant Thakur), 'Tatka' (edited by Sandilya), 'Bagmati' (edited by



Vishwakant Pathak), 'Mithilabhumi' (edited by Prabhakar Mishra), 'Sannipata' (edited by Kulanand Mishra); 'Mithila Aloka' (from Ferozabad, U. P.); Mini-journal from Calcutta (edited by Birendra Mallick); 'Fulapata' (from Nepal edited by Sundar Jha (Katmandu); Jyoti' (Katmandu) edited by Hardev Mishra and 'Maithili' (from Biratnagar edited by Lakshman Shastri, Prafulla Kumar Moun and Ganeshlal Karna). "Maithili" has made a name by publishing some research and thoughtful articles in its issues. 'The Mithila Prakash' (Calcutta, edited by Mahendra Narain Jha) is a quarterly research journal in Maithili. Among all the existing journals, 'Mithila Bharati' (Patna-edited by Dr. Jagdish Chandra Jha and now by Laxmipati Singh and Rajeshwar Jha) is decidedly the best research Journal and can favourably compare with any research Journal in the country. In its short span of three-four years, it has set a very high standard of research in Maithili and besides the publication of this journal, the Mithila Bharati institution has also published a critical reappraisal of Vidyapati: Vidyapati-Ek Punarmulyankan. 'Mithila Bharati' is a journal of its own type in the whole range of Maithili literature. The Maithili Sahitya Samsthan (Patna) has also published 'Jata-Jatina' (Rajeshwar Jha) and '0 Je Kahalani' (interview with Maithili writers) by Hansraj. "Changur" is the latest addition to Maithili journalism. It is published from Saharsa. 'Apana Desh' is published from Darbhanga.

(II) Prose of Translations

Translations or adaptations from Sanskrit and other languages also formed the basis of modern prose. Translations in Maithili are only few

and far between and whatever specimens are available are sufficient to show the trend of contemporary Maithili prose. Dinanath Jha translated 'Vicar of Wakefield', Jaleshwara Singh Lamb's 'Tales of Shakespeare', Ratnananda Thakur, 'Aesop's fables', Umanath Jha 'Chapek's Mother', Shivanandan Chaudhary 'Bankim's Kapalkundala and Mrinmayi, Chanda Jha 'Purusha-pariksha', Murlidhar Jha 'Mitralabha' and 'Hilopadesha' and also 'Anushashana-parva' of the MBH, Trilochana Jha ' Udyoga Parva', Gananath Jha 'Adiparva', Gunvantalal Das', 'Four Parvas of the MBH Parmanand Datta 'Kadambari', Bhubneshwara Singh, 'Meghaduta', Upendra Jha 'Shivarajavijaya', Jivanath Jha 'Naishad' and Prof. Ramanath Jha 'Stories from Kathasaritasagar' into Maithili. These translations have helped the growth of a systematic prose style in modern times. Umesh Mishra's translation of 'Nalopakhyana' and 'Yaksha-Pandava-Samvada' is of a high order. Works of Gunvantalal Das, Parmananda Datta, Subhadra Jha, Ramanath Jha and Umesh Mishra have not only brought smoothness, ease, tenderness in modern Maithili prose but have also laid the foundation of an accepted prose style of modern Maithili. They may be taken as the best specimen of Maithili prose in modern times. Some eminent literatteurs wrote stories based on the Sanskrit texts, e. g. Lal Das wrote 'Strisiksha', Kulanand Das 'Naladmayantikatha', Ramanand Thakur, 'Samksipt Mahabharata' and Chatradhari Thakur. 'Sukanyopakhyana' Surendra Jha 'Sumana', Chedi Jha, and Kashi Nath Jha have also made some literary translations. The translations from different languages acquainted Maithili readers with contemporary



literary trend and style and stirred their imaginations. No planned translation work from different languages is yet in sight in Maithili, though stray translations are daily coming out in the journals. Yoganand Jha has translated the autobiography of Mahatma Gandhi and Awadhkishore Jha translated Julius Caeser into Maithili in recent years and these have been published in the various issues of 'Mithila Mihir'. Radha Krishna Chaudhary has translated ' Dhammapad' into Maithili prose (published-Calcutta-1971). This is the only Maithili translation of that famous Buddhist Classic. Muktinath Jha has translated ' Paradise Lost' in Maithili.

(III) Fiction

It is in the field of fiction that modern Maithili prose has achieved considerable success. The early period of Maithili fiction was dependent on the Sanskrit sources and it had no independent character. Even the language in the early period was faulty. Since the ideas were borrowed, natural flow and grace in the language could hardly be expected. When the independent stories and novels came to be written, the writers began to use refined language suited to the occasion and the result was the development of a smooth and graceful prose. Sudarasonapakhyana (by Hari Narayan Jha) and Simantiniupa-khyana by Mm. Parmeshwar Jha mark the beginning of the fiction in Maithili of the early modern period. The first one is based on the story of the 'Bhabishyapurana' and is devoid of all skill. Though an independent work, its plot is very slender. The story centres around the love and marriage of Sudarshana and

 

Shashikala. Various devices are introduced in the story. The description of events is didactic. The influence of Sanskrit mannerism and style is perceptible. The character of the villain has been portrayed with success, though from the modern stand point that is faulty.

The Simantiniupakhyana, though incomplete, is an epoch making work on account of its dignified prose in commendable descrip-tive passages. It is marked by artificial and cumbrous details and unnatural and unrealistic dialogues. Simantini is the daughter of King Chitravarma of Aryavarta. She was married to Kumar in continuation Chitrangada, son of King Indrasana, She is destined to become a widow. The details of her growth up to the age of fourteen and consequently her marriage are nicely described. The extant story after marriage is left incomplete and hence its importance, in so far as the plot is concerned, is insignificant. This work marked a definite milestone in the development of modern Maithili prose.

Pandit Jiwach Mishra is the first successful novelist of modern Maithili. He was a great scholar and man of saintly habit. By nature, temperament and mental make-up, he was out and out a literatteur. G. A. Grierson and Pandit Ambica Datta Vyas were his fast friends and they always discussed literary matters in their correspondence. Though a pioneer in the realm of modern Maithili novels he was also a writer in Hindi. His Maithili novel 'Rameshwara' deals with the social problem of Mithila. Grierson highly commended this work in one of his letters addressed to the author. The story is very simple. Rameshwara spends



every bit he had on the occasion of the last rites of his father and becomes a pauper. In search of livelihood, he roams from place to place, falls a victim to unforeseen circumstances, gets in bad company, is separated from his wife and his son. He ultimately gets over the difficulties and meets his wife and son. The plot is simple but it has not been successfully handled. The language is simple and direct and a bit different from what we use today. The novel lacks in many things but as the earliest Maithili novel of modern times, it has certain historical value of immense importance. He is believed to have written another book 'Vichitra Rahasya'. It is a matter of great satisfaction that his grand-daughter, Kamakhya Devi (alias Nirja Renu), also writes good prose.

Janardan Jha Janseedan's 'Sashikala', though incomplete, has been more carefully handled with a greater grasp over the situation. It begins with the birth of a son to Ganeshwara Jha (father of Shashikala). Ganeshwar was a court pandit and he, therefore, took leave to see his first born son. While he is at his home, he is reminded of the necessity of arranging Shashikala's marriage. Ghataka Sudarshan Thakur appears and the novel abruptly ends. Janseedan's command over the language is tolerable. His other novels include 'Satisarvasva', 'Nirdaya Sause' (cruel mother-in-law), 'Kaliyugi Sanyasi 0 Dhakosalanand' 'Punara-vivaha' and 'Dviragmanarahasya'. 'Punaravivaha' deals with the social problem arising out of a second marriage in an old age. Janseedan was thoroughly conversant with the western knowledge and culture and was hinself a greast social reformer, He advocated the cause of female education.



Through his thought-provoking novels, he sought to bring to light some typical social problems of Mithila. He has the charming manner of narrating the story though his characterisation is immature. His language shows a remarkable advance over his predecessors.

The era of novel writing was formally inaugurated by Rasbe-hari Lal Dasa (author of 'Mithila-Darpana') whose novel 'Suamati' did a tremendous services. It is an allegorical and didactic story and the lessons are taken from the life of the hero, Manoratha Labh. The theme centres round the extravagant expenditure, pomp, splendour and show on the occasion of the marriage ceremony in a Kayastha family. The author has a moral tale to tell and that is that the extravagance brings disaster. When the heroine, Sumati, daughter-in-law of Manoratha Labh, arrives, she manages things so well that fortune of the family take a better turn. A character known as 'Uchitabakta' (frank commentator) is introduced like the Greek Chorus at intervals. With vague and indistinct characterisation, the author has not been successful in weaving the plot. The subject matter is interesting as it touches an important aspect of the social lite of Mithila. In spite of its crude handling and lack of interesting skill in narrating the story, 'Sumati' may be regarded as the first successful attempt at writing a modern novel in Maithili where the story is commented upon by directly addressing to the readers.

"Manushyaka Mola" (Value of Man) and" Vivaha" (Marriage) by Bhola Jha are in many respects successful social novels and they deal with the typical social problems facing every family in Mithila even today. The

first novel shows how the parents of Harshanatha sells everything to get him married in Kulina-Bhalamanusha family (of high social status and rank). After marriage, Harshnath sends his wife to her father's home and he himself proceeds to Calcutta to earn his livelihood. His wife got a very contemptuous treatment at her father's house and she commits suicide. After learning the events, Harshanatha turns a Sanyasi. The story is effectively brought out in a clearcut style. 'Vivaha' is the tragic end of a girl who is married at an immature age. Though the plot construction is better, the command over language and style is much below the average.

Punyanand Jha wrote 'Mithila Darpana'. He has been much influenced by the Bengali novelists of his age. His ideal hero, Yogananda, is educated on western lines. He, through his novel, advocates the reform proposed by Maithila Mahasabha.

The most dominating novelist of the modern Maithili literature is Professor Harimohan Jha. His facile pen has made Maithili readable over a large part of eastern India and his stories are now translated into all the languages of India. His witty remarks are simply superb. He has acquired a name not only for himself but for the language itself. It is to his lasting credit that in spite of his satirisation of almost everything old, he has succeeded in becoming popular and is widely read on account of his wit and common sense.

His novel like 'Kanyadana' (1930-33; already filmed) and 'Dviragamana' form a pair. The story of 'Kanyadana' is as follows:

'Chandicharan Mishra, a Maithili youth well versed in English novels and books and full of admiration for western type of women, is married to a poor illiterate village girl named Buchchi Dai. His dreams for a modern up-to-date girl thus stand shattered. It is on the fourth night of marriage that he learns that his wife is unsophisticated, quiet, inadept and illiterate. She does not know any modern manners. In the next volume, he is reconciled and agrees to live with her if she receives training in western manners. Her brother, Revatiramana, takes her to Benaras and educated her and then the "Dviragamana" takes place. It is very remarkable that these two novels (though forming part of one) are immensely popular in conservative Mithila. He advocates the cause of female education in a very subtle manner. The originality of the work lies in the fact that he successfully brings to the fore the conflict of ideas between the old and new school in a most humorous and satirical manner. He is criticised by the conservative circle but admired by the modern youth. The characters of the novel are more interesting than the hero and heroine. Dr. J, K. Mishra says :

"The characters of the trumpet-tongued Dhunmunkaki; the everwelcoming Avesharani; the poor simple mother of the heroine, Lalkaki, and the uptodate Barkagamabali; Batukaji, who like Meredith's Austin Wentworth, appears to be author's mouthpiece; Jharkhandinath, the important simpleton, who goes to a Doctor to get a telegram translated to him; Tunni Jha, the Ghatakaraj, who classifies the settlement of



marriages into three classes : Khankhanaua; Tantanaua, and Thanthanaua; Lalkaka, who passes the bonds of comic and reaches the outskirts of tragic world; and Revatiramana alias Kantir, who is anxious to marry his sister to a 'modern' gentleman with the prospects of high positions of life and is always ready to reconcile what has gone astray …are one and all masterly creations."

Besides being a master humourist, Harimohan Jha is a skilful satirist and a successful comedian. What thousands of reformers failed to do in the last hundred years, Harimohan Babu did it with a stroke of his pen. The pen, in this case, is mightier (not only) than the sword but also the voluminous speeches. Chandi-charan, the hero, is a supersensitive individual and the author believes that he continues to be so even after his painful experience with Miss Bijuli. His idealism continues till he returns to normality by the petty device of introducing a 'Mahatma' (who is none else but the father of his father-in-law) who advises him that the education of girl should be conducted in accordance with the Indian tradition and not on western lines.

As a worthy son of his worthy father (Pandit Janardan Jha 'Janseedan') Harimohan Babu has imbibed the real spirit of Mithila. His novels bear the impress of Hardy and Shakespeare and his command over the language, colloquial idioms, construction of sentences and the way of putting things, in an original manner are superb. He has succeeded in creating a school of short story. His pungent criticism of all the social evils of the time through his writings has earned a name for

him and has contributed a lot to his success. He is a master artist-novelist, short story writer, humourist and also a poet. Besides these two novels, Harimohan Babu has also published such humorous collections of stories like 'Vikat Pahun', 'Rangasala', 'Khattarkakaka Taranga' and many other things. Harimohan Babu is the most well read author in modern Maithili and his poems are equally pungent but humorous. He had made Maithili popular outside Mithila.

Kanchinath Jha 'Kirana' is yet another name to conjure with in so far as the modern Maithili fiction is concerned. He generally writes serious and thought provoking essays and articles but at the same time he is a great poet and novelist. As a writer of refined prose, he ranks high equally as a novelist. His novel 'Chandragrahan' depicts the scene of a bathing festival at the Ganges near Simariaghat (District Begusarai now marked by the famous Rajendra Bridge), where such congregations take place on all auspicious occasions like lunar eclipse, the solar eclipse or the like. The theme of this novel centres round the rescuing of a lady from a ruffian at Simariaghat where she had gone to take a bath on the occasion of a lunar eclipse (Chandragrahana). His description of nature and of the variegated colour of the multitude in the congregation is beautiful and at times exciting. His power of imagination is marvellous. He is a senior writer and his novel was written long before Harimohan Babu's. 'Kirana' is a man of the earth and sees things from common man's point of view. He is capable of calling spade a spade. Very few outspoken persons of his like are there in modern Maithili literature. He

has discoverd some unknown Maithili songs and has written critical essays and articles on themes relating to Maithili language and literature. "Chandrabhaga" of Shrikrishna Thakur and 'Madaniapirijata' of Tulapati Singh are full of apparent worldly wisdom and written in a neat prose style. They may be classed as romantic Maithili folk-tales. The 'Chamunda' of Lakshmipati Singh is a thrilling historical novel. It relates to the disappearance of the two daughters of Vardhamana to their honour from a Mughal Government Official. Laxmipati Singh is one of the successful prose writers and critics of Maithili. Hari Nandan Thakura 'Saroja' wrote a romantic novel in Maithili entitled 'Madhavimadhava'.

Kumar Ganganand Singh (Ex-Education Minister of Bihar) was one of the finest prose writers of Maithili. His novel 'Agilaghi' (The Agile Girl), though incomplete, is an excellent piece of art. It deals with the typical character of Mithila in a very subtle way. The intricacies of the social problems among the various orders of the society have not escaped his discerning eyes. It is a true depiction of the life of common man. It is written with a great force and would have been counted as one of the great novels of the age, had it been completed. It deals with the character of an ordinary girl as she grows up. The beauty lies in the fact that he has used the colloquial language over which he has unchallenged command. His pen has amply succeeded in giving it a real literary touch. His skilful talent is displayed in his characterisation. The novel brings out author's intense feeling. His artistic creation is accepted by all. The gentle humour is praiseworthy. Kumar Sahib was a master prose writer

of this age and his studies of the Maithili dramas in Nepal have been well received by the scholars. His 'Panch Parmeshwar', a short story, is an important lierary piece of Maithili and it shows as to how perfect he was in writing prose. He wrote with ease and his style has a grace of it own.

Gangapati Singh wrote historical novel entitled 'Ja yachandraparajaya' (the defeat of Jayachandra). In his social novel, 'Sushila' he describes the life of a child widow. Laliteshwar Mallick has written a novel entitled 'Dain' (or witch) in a colloquial style.

Baidyanath Mishra 'Yatri' (Nagarjuna of Hindi) has created a stir in the field of Maithili novel as well. Since Maithili does not provide sufficient maintenance, Yatri has to write in Hindi to maintain himself. His Paro marked a milestone in the history of Maithili novels since it made a sharp break with the past. Birju, the hero, describes the story. Parvati (the heroine—'Paro') is the daughter of Birju's father's sister. The tender and intimate relationship between Birju and Paro form the subject matter of this novel. The delicate feelings which both had for each other are brought out in clear terms and the limits of decency have never been crossed. Paro is ultimately married to a heartless person and dies in the throes of children. Her sufferings and mental troubles have been depicted in a manner befitting the calibre of Yatri. It was criticised in the conservative circle as a concerted attempt to insinuate incest but it must be said to the credit of the author that he does not actually mean that. The bringing out of tender feelings and the natural desires of the



hero and the heroine is an artistic skill and nothing more.

His language is racy, concrete, colloquial and concise. Yatri is a master coiner of words and like a successful gardener he chooses the best among the colloquial idioms both for his prose and poetry. His neat idioms and vocabulary, vivid and lively description of events, suggestiveness, graceful language and sublime thought mark him out as one of the best novelists of modern Maithili. He has struck a new line of action and has refused to be drawn to the beaten track either in prose or poetry. He does not hesitate in brining into use the non-Maithili idioms and phrases. He does not limit his scope to any particular point. As a Marxist, he brings to the fore the contemporary social evils and gives his own solution of all the problems. His 'Balachanma' (written originally in Maithili and yet to be completed) pinpoints the exploitation in feudal society. His 'Navaturiya' and 'Baba Batesharanatha' are equally important from literary point of view.

Upendra Jha 'Vyasa' is a noted novelist and story witer. By profession he is an engineer but he uses his pen more than his hammer. His contributions in the domain of Maithili have been immense. In his novel 'Kumara', he has very successfully discussed the rise and fall of emotions of a young man, Vimala, when he comes into contact with the Prabasi Maithilas of Manbhum. Being disappointed, he decides to remain a bachelor but in the long run being forced by the ailing wife of his elder brother, he marries a girl. After that he begins to realise his mistake of not marrying earlier. The novel has been well managed and the language



is good. Village life, college life, love and romance are well-brought out in this novel. 'Vyasaji' is a fine writer of sweet prose. He has been awarded the Sahitya Akademi Prize (for 1969) for his 'Du Patra' (Two Letters)—a novel written in a new style.

Yoganand Jha's 'Bhalamanusa' deals with the social problems mainly connected with the problem of marriage. As a reply to this novel, Shardanand Jha wrote a second rate novel 'Jayabara', having little literary merit. The 'Banmanukha' of Awadha Narayan Jha is vulgar. The Mithilanka of 'Mithila Mihira' (1935) contains an account of the list of writers and novelists. More than one thousand novels in Maithili are yet unpublished. Other important novels include 'Mala' by Surendra Jha 'Sumana', 'Seva' by Ishanath Jha, 'Vidagiri' and 'Virakanya' by Chandranath Mishra "Amara". "Amara" does not seem to have acquired the status, he has already in other branches, in his novels — they are good but not remarkable if studied in the background of other contemporary novels.

Dr. Brajkishore Varma Manipadma, author of about a dozen of novels, has earned a name as a novelist. His published novel is "Vidyapati". It is a historical novel. It has many exciting passages and the language is quite good. He is more historical than a literary artist and his narration as a novelist has suffered. On the whole, the novel is good but not completely free from verbosity. His 'Ardhanarishwara' is a major contribution to Maithili as it displays his width of vision, grasp of the complicated situation and grip over style and mechanism. He has

added a feather in his cap further by his another important novel 'Lorika Vijay' based on the famous folk ballad of Mithila. His short novel 'Kanaki' is one of the few novels portraying the countryside and life of a mushahara. His Naika Banjara has won for him the Sahitya Akademi award. Mayananda Mishra has attained some maturity in the art of writing novels in his "Bihari-Pani-Pathara". The novel has raised a good deal of controversy among the literary critics. His latest novel entitled "Khota Aur Chiraiya" (Nest and Bird) attempts to depict the life of the lower orders through the medium of novels in Maithili. "Agi-Mome-Pathr" (Fire-wax-Stone) (a collection of stories) is another literaray attempt made by Mayanand Mishra with success. He is more successful as a novelist and short story writer than as a poet. Somadeva's "Chano Dai" and "Brahma Pisach" deserve mention for their treatment of the topical problems relating to our social life. Badri Narayan Das has written a social novel entitled "Chandrakala". It is without any literary merit. Dhirendra's "Bhorukba" is a progressive novel with idealism. His another important novel is 'Kado A Koila'. Gangapati Singh has written "Bachchaka Mai" (a social novel). Lalita's novel "Prithvip-putra" has evoked much criticism in recent times. Jivakant's 'Du Kuhesa Ka Bata' and 'Nahi Katahu Nahi' and Ramanand Renu's 'Doodh-Phool' are important novels of modern times and deserves appreciation. 'Dudh-Phool is a very successful novel without making any reference to sex. It reflects the life of lower order in Mithila.

Shailendra Mohan Jha, who has specialised in the study of modern



Maithili literature, has also written some important novels and short stories. His critical studies are, of course, good. His novels deal with the social life of Mithila and his characterisation, details and story deserve careful consideration. His “Madhusrvani” is a very famous novel of modern Maithili literature. Rajakamal has penetrating eyes and his pen is equally powerful in depicting scenes and sceneries. He brings out the main features of the evils of social life and his point of view in his own characteristic way. His ‘Adikatha’ has been serialised in ‘Akhara’ and has subsequently been published. That tells us about his earlier literary experience in Calcutta. Raj Kamal’s collection of short stories has recently been published from Sindri under the caption ‘Lalka-paga’.

Both Shailendra Mohan and Rajakamal are successful artists and they have wonderful capacity to gauge the human feelings and emotions.

Shri Binod Bihari Varma’s ‘Nayanmani’ has been serialised in the Mithila Mihir. It deals with the typical social problem of Mithila. Though a promising start has been made here, it lacks the flourish of a finished writer.

The most important social problem of Mithila in modern times is the problem of marriage, education of girls, question of dowry and other allied matters. The novels, written so far, hardly go beyond this common theme with the exception of Yatri, Manipadma, Kumar Ganganand Singh, Vyasa and a few others. These novelists have written on topics other than this. With the growth of industries and change in the pattern of village life, new theories are coming up. Messrs. Manipadama, Prabhas

Kumar Choudhary, Mathuranath Choudhary, Radhakrishna Chaudhary, Somadeva, Ramdeva Jha, Shambhunath Baliase 'Mukul', Rupkant Thakur, Benode Bihari Verma, Madhukar Gangadhar, Gangesh Gunjana, Nagendra Kumar (author of 'Sasara'phani—the Knot), Dhirendra, "Shrish", Shri Ramesh, Ilarani Singh, Gopikrishna Das, "Hansraj" and others are fast coming up. Manipadma's unpublished novels show a new trend. The new trend has extended its grip over the new set of writers. Shri Ramesh shows a promising career as a rising novelist and short story writer. By profession, a Sub-Registrar, Ramesh writes typical stories. Among the new comers in this new trend, Prabhash Kumar Choudhary is the most successful artist. His penetrating analysis of the situation and intense feeling for the characters show his artistic skill and his only rival in this art is Shri Shambhunatha Baliase "Mukul". Rajakamal and Nagendra Kumar have the potentiaties of great artists but their divided loyalty stands in their way of single-minded devotion to their mother tongue, which is for the present is not as paying as it should have been. Prabhas Kumar Choudhary's collection of short stories 'Nava Ghar uthe-Puran Ghara Khase' and Udayabhanu Singh's collection 'Jakkah-Takhana' have been acclaimed as good achievements of the modern Maithili fiction.

Maithili, like the Bengali, was not fortunate in coming into closer contact with the Christian Missionaries who served the cause of Bengali language in its infancy more than the Bengali writers themselves. Even the spread of English education in this area was very slow. As soon as



the Mathili novelists came into contact with the English and other European literatures, they began to-lay their hands at the new dimensions of their own literature and novels came to be written. The early Maithili romantic folk tales passed as novels. The Maithilification of the art of story writing and novels was yet without any definite idea of characterisation or plot construction. The modern fiction was, for a pretty long time, the apronstring of the Sanskrit Akhyanas. The course changed after its contact with other languages, specially English. The social complex of Mithila, arising out of the system of Kulinism, deserved notice and its problems had, therefore, to be thrashed out. The novelists of our century, therefore, took up the theme with all seriousness and discussed the problem in their own way. Since prose was the best medium to express their views, they took to fiction of all kinds. By and by novels made their appearance with good honour acd successful characterisation of the social life. The modern writers acquired mastery over this art. The Maithili prose has yet to attain a good name in matters of style, standard and the theme.

(IV) Short Stories

Among the short story writers Vidyapath Mishra (Katha samgrah), Kali Charan Jha, Jagadish Mishra, Mahananda Mishra, Kalkumar Das, Gunwant Lal Das (Mayapuri), Parmeshwar Mishra (Upahara), Harinandan Thakur “Saroja” (Karnaphula) Lakshmipati Singh, Yatri, Dr. Brajkishore Verma, Dr. Shailendra Mohan Jha, Professor Umanath Jha (Rekha-Chitra), Prabhash Kumar Choudhary, Mayanand Mishra, Kishun, Shri Ramesh

and Gopikrishna are important and they represent different trends in this branch of fiction. Kali Kumar Das and "Saroja" are the two important writers of the early period. After the first world war, new themes came to be tackled. New ideas and thoughts came to dominate the scene. The various problems of life came to be tackled by a new set of writers. Kripanath Thakur, Kanchinath Jha "Kirana", NandKishore Lal Das, Parmanand Dutta, Bhubaneshwar Singh 'Bhuvana', Kulanand Das 'Nandan', Jayanarain Mallick, Ramkrishna Jha 'Kishuni', Shri Lalita, Mayanand Mishra, Prof. Amarnath, Jivakant, Ramanand Renu, Nagendra Kumar, Rajkamal, Upendra Jha 'Vyasa', Dr. Jagdish Chandra Jha, Prabhash Kumar Choudhary, Hansraj, Revatiraman Lal, Durganath Jha 'Srish', Binod Bihari Varma, Manmohan Jha, Shashinath Choudhary, Shambhunath Baliase 'Mukul', Shambhavi Devi, Subhadra Suhasini, Nirja Renu, Budhinath Mishra, Shyamanand Thakur, Ramesh Chandra Choudhary, and a host of others have made themselves famous as short story writers in modern Maithili. Most of them are already known in other branches of literature too and in this branch as well their contributions are of no mean importance.

Their stories are important in as much as they express admirably a tense sitution with the help of a sound knowledge of human characters. Shailendra Mohan Jha in his collections of stories has displayed a thorough understanding of the human mind. "Sumana" in his 'Kalaka Purashkara' (Gift of Time) shows the contemplt in which the self-centred bourgeoisie holds the claim of a genius among the working classes;

"Madhushravani" is based on the famous Mithila festival; 'Brihaspakaseasha' is a story based on the superstition that the latter part of Thursday is inauspicious for undertaking any good work and 'Kathamukhiti' is excellent from the literary point of view, 'Bichchala Phool (selected flowers) by Prabodha Narain is a good collection of short stories. Kumar Ganganand Singh's 'Bihadi' (Storm) describes the spirit of revolt among the lower classes of Mithila. Umanath Jha's 'Adhka Ghanta' (Half an hour) reveals the activities of the mind of a young student. Manmohan Jha's "Jhagra" (quarrel), Yogananda Jha's "Sanyasi' and Amarnath Thakura's 'Gappa' (Talk) are remarkable for their psychological treatment of the subject in a lucid style. Upendra Jha's 'Bakari' (She-Goat) gives the psychological revelation of a mind. Budhidhari Singh "Ramakar's "Prayasa" (Attempt) is characterised by its sobriety and is a praiseworthy effort. Manipadma's 'Purasha ka Mola" (Value of Man) and "Kona Eliai" (What brought you) are remarkable short stories and are full of human value. Mayanand Mishra has made a survey of such contribution in one of his articles. He made himself bus is successful story writer. Jagdish Chandra Jha's "Shibu' is a very successful story and his characterisati and plot construction and narration are in tune with the time. Jha has written only few stories but Shibu is one of his masterpieces and show his capacity of writing good short stories. Prof. Umanath Jha is a real master in this respect and his few sketches are both psychological and social. Phanishwarnath Renu, Kapildev Roy 'Prabhakar', Prem Shankar Singh also write good stories and sketches. Kulanand Das Nandan's

'Chari Ana Kaincha' is worth mentioning in the field of short stories.

Binod Bihari Varma has written some highly illuminating and interesting short stories full of tenderness and pathos. His love of nature and things rural is marvellous. His stories like "Kash Ka Phool", "Antaramukhi Basundhara", "Machchaka Picinic" and others are interesting and give us a vivid account of the people in and around the area surrounding Kosi. His "Pallavi" will go down in Maithili as one of the remarkable stories of modern times. It is the story of one night, spent in a trading boat, carrying varieties of articles, on the Kamla-Balan in rainy season. The characters involved are boatmen and the talks they hold reveal to us the minds of unsophisticated and hard-working labourers which see this world in the right perspective and feel the pinch of social antagonism. The poise and the description are simply unique and the language is in keeping with the story. It is based on personal experience of such journey and hence the narrative has some added attractions. The psychological tension has been brought out in a very nice manner. It was published in Mithila Mihira in 1962 (November). On the whole it is an excellent story He is also a novelist.

Shri Lalit's collection "Pratinidhi", Gangesha Gunjana' 'Anhar-Ijot', Rupakant Thakura's "Momakanaka", Krishnakant Mishra's "Chayanika" and Hariohan Jha's "Gappasappa Viveka" are important reading materials in modern Maithili literature. Gangesha Gunjana and Prabhash Kumar Chouduary are the promising writers of modern Maithili fiction and their wide imagination and style have attracted the notice of discerning

critics. They along with Madhukar Gangadhara, “!Renu”, Sambhunath Baliase “Mukul”, Shri Ramesh and “Somdeva” form the core of the modern Maithili fiction. They have enriched the Maithili fiction in many ways and have considerably helped the growth of a refined colloquial speech. Prabhaskumar has a good insight into the current problems. Shri Ramesh has discerning and penetrating eyes through which he depicts the contemporary life in a characteristic manner. ‘Renu’ is the man of the people and is attached to the soil. Madhukar Gangadhar has the flavour of a style and ‘Somadeva’ is under the influence of Freud and Marx. All of them are good feature writers. Rajakamal’s (i) ‘Katha Paraga’, (ii) ‘Lalka Paga’; (iii) ‘Nirmohi Balam Hamara’ and (iv) ‘Ek Anari Ek Rogah’ also deserve mention. Shri Ramesh is a prolific writer with a facile pen but without any ‘ism’. Hansraja’s latest collection of stories ‘Satanja’ is yet another contribution to the field of Maithili short stories. Upendra Doshi’s ‘Prachodayat’ is yet another contribution to the Maithili short stories in recent years. Ramanand Renu a gifted writer of stories and novels, has given us a collection of short stories in recent year entitled ‘Kaachota’. Kumar Kant’s ‘Sehanta’ also deserves notice. Rajmohan Jha is a good story teller in his mother tongue and he has a very forceful style. He has recently published collection of stories entitled ‘Ek Adi, Ek Anta’. Prafulla Kumar Singh ‘Moun’ has a facile pen and has given us more readable material than many of the short stories already published. He has specialised in folk culture and he is an eager researcher. Manmohan Jha’s ‘Meenakshi’ is also a good story. Samarendra Kishore Varma has

published ‘Govara’. Bindeswar Mandual’s “Batak Bhent : Jindgika Genth”—is a short but good social novel dealing with the typical social problem of Mithila—connected with marriage.

In the field of story as well, Harimohan Jha surpasses all. He is equally great in this branch and has been very popular with the people. He writes with a gusto unparalleled in any modern Indian language fiction. Humour and satire are his two armouries and social evils are his forte. He brings to the scene typical social problem in a most readable and humorous style. He is equally adept in touching the notable sentiments of both male and female. He has been critical of all the orthodoxy that is Maithila and has been a consistent supporter of modernism. His arguments are all well-balanced and based on facts and his command over language is simply charming. He has written innumerable stories and some of them are collected in “Pran-yamadevata” and in “Rangashala” and “Khattarkakakataranga” and in some other stray collections. In the field of short story, Jagdipa Narain “Dipaka”, Jagdish Prasad Karna, Dineshwar Lal ‘Anand’, Kumar Indranand Singh ‘Indu’, Mahaprakash, Yogiraj, Subhash Chandra Yadava, Birendra Mallick, Sukanta Soma, Subhadra Suhasini, Shanti Devi, Mridula Singh, Shephalika Varma, Shyama Devi, Ramadeva Jha have also made notable contributions. Ramadeva Jha’s “EkKhira Tin Phanka” deserves mention. Shrimati Gauri Mishra has written some interesting short stories. Rajendra Prasad ‘Vimal’ and Shabo Devi also deserve mention. Yatri is a type by himself and deals mostly wilh the socio-economic problem.

Balrama, Saketananda, Janaka Kishore Lal Das, Dhumketu, Rajeshwar Jha, and Ramanugrah Jha are successful short story writers. Among other important writers of short stories and novelette are Birendra Mallik, Kirtinarayan Mishra, Gangesa Gunajana, Maha Prakash, Yogiraja, Shephalika Varma, Sukant Soma, Bindeshwar Mandal, Subhas Yadava, Shiva Shankar Jha 'Nrisingham, Subhas Kumar 'Kant' and various others.

The modern writers and novelists want a new assessment of valueliterary, aesthetic, philosophical, religious, social and political with the help of psycho-analysis. These writers have dived deep into the dark waters of human mind whereas Marxism helps them in reassessing the whole thing in a new light. They want the existing values to be subjected to scientific scrutiny. Social behaviour, aristocracy, purity of conduct and moral earnestness all these are to be defined again. They also enquire into the economic relationship of the rich and the poor, of the landlord and the cultivator and advocate a better treatment of the havenots. They are equally intent on being true to life which they intend to portray. Realism in language has also been adopted. It has been rightly asserted that the "greatest achievement of Maithili fiction has been to unify the varied experiences of life and is worthy of being called as a highly promising genre". Before concluding it would not be out of place to mention the publication of Pandit Rajeshwar Jha who, in recent years, has published about a dozen of books in refined Maithili prose—both by writing articles on different topics and by writing dramas, books etc.

'Urvasi' gives an example of his finest prose style whereas his 'Kandarpighata', 'Vidyapati' and other writings are indicative of his multifaced genius. Besides these things he has written two important books on the origin of the Maithili Alphabet and 'Maithili Sahityaka Adikala'. He had added grace to Maithili prose style in modern times. He is one of the editors of 'Mithila Bharati'.

(V) Essay

Essays came to be written in Maithili from the beginning of this century and Mm. Muralidhar Jha may be regarded as a pioneer in this field too. Extremely critical of social evils, he wrote didactic and satirical essays which added grace to the emerging prose. He possessed a keen and penetrating eye. He was the first to perceive the fast changing values of life and through his essays he criticised the evils and advocated the cause of progress. Ironical and satirical prose of this pioneer in the literary circle created a stir and he was soon followed by many worthy successors in the field. He is unparalleled in his style of prose even to this day. Bhubneshwara Singh 'Bhuvana', Bholalal Das, the Datta brothers and Narendra Nath Das carried forward the tradition to a great height. Kumar Ganganand Singh, Dr. Amarnath Jha (also known as Professor Amarnath Jha), Mm. Umesh Mishra, Jyotishacharya Baldeva Mishra, Kuseshwar Kumar, Kulanand Das 'Nandan', Janardan Jha 'Janseedan', Raj Pandit Baldeva Mishra, Surendra Jha 'Suman', Prof. Ramanth Jha, Dr. Subhadra Jha, Dr. Upendra Thakur, the writer of these lines, and Dr. Parmeshwar Jha & others have written some brilliant literary essays in chaste Maithili.



Some of them are well known for their outspoken criticism, sharpness of language and strength of style. Profs. Damodar Jha and Shri Krishna Mishra have also written good literary essays. The above mentioned essayist are the prominent writers of to-day. Jyotishacharya Baldeva Mishra has to his credit about a dozen of books containing his collection of essays, biographies and other writings. He covers a wide range of subjects for his essays. Mm. Umesh Mishra is well known for his style which is serious, argumentative, concrete, concise and expository. As a creative witer, his essays bear the imprint of his scholarly personality and his contribution to the development of modern Maithil prose is immense. Dr. J. K. Mishra also writes in fluent style and his essays, mostly literary, are well balanced and critical.

“Vyas”, “Manipadma”, “Amara”, “Kishun”, Sudhanshu Sekhar Choudhary, Amarnath Thakur, Umanath Jha and Dr. Upendra Thakur are known for their racy language and style. They write essays on themes of current interest relating to life, literature and history. They show intelligence in perceiving the new values and are critical in their outlook. The voluminous writer of sketches and skits, over and above his novels and short stories, Professor Harimohan Jha, is also a great essayist. Bholalal Das, though a traditionalist in the modern sense of the term, is almost a moving store-house of knowledge on Maithili. He began his career as a lawyer at Laheriasarai in later twenties but ultimately turned his career as a publisher in course of time. He is the father of modern Maithili and he sacrificed everything for the cause of Maithili between



1925 and 1940 A. D. His contributions in bringing renaissance to the modern Maithili are yet to be assessed. He wrote on almost everything to popularise Maithili and was the first to compile a list of books, published or unpublishedi in Maithili when he was the Secretary of the Maithili Sahitya Parishad. He has written a lot in prose. He possesses a powerful style which is understood by all and sundry but he is also a master in writing a tough prose as well. It is not possible to give a critical estimate of all his writings here for want of space.

Ramanath Jha is a powerful prose writer and he has a style of his own. He is regarded as the founder of a new style in modern Maithili prose and his works include—(i) “Prabhandha Samgraha” (a collection of his five essays dealing with the outline of early Maithili literature), (ii) ‘Nibandhamala’ (a collection of his essays on Vidyapati, Jyotirishwar and allied subjects), (iii) “Prachin Maithili Gita”, (iv) ‘Kathkavya’; (v) ‘Kathasamgraha’ etc. contain the best specimen of the modern Maithili prose. His style has its own individuality. He has also written “Udayanakatha” in simple prose. Whatever he writes, he writes with confidence. While editing ‘Sahitya Patra’ he advocated the cause of a uniform prose style. Through biographies, history, criticism, introductions, articles and speeches, he has really contributed towards the systematisation of modern Maithili prose. His collection of articles ‘Prabandhasam-graha’ is unostentatious, uncontaminated by any ‘ism’, and unspoiled by any pretensions. The very nature of his creative process has to be individualistic. All his anthologies are prefaced by beautiful



introductions. His imitable elegance is seen in his addresses, editorials, introductions, essays and research articles. He has only recently written a very good introduction (in chaste, prose) in his edition of Vidyapati's Kirtilata.

Profs. Radhakrishna Chaudhary and Parmeshwar Mishra through their varied writings have covered many aspects of the modern Maithili prose. The essays written by all the above, mentioned scholars roll with copious details, are full of vividness and some of them can rank with first rate essays in any language. They are written as impersonal essays, sometimes as dealing with the problems of art and life, sometimes out of personal experience with unique examples of personal essays, sometimes serious and philosophical (as in the case of "Sharantidha" and 'Nilagaganaka Nilakamala' serialsed in Mithilia Mihir by R.K. Chaudhary attempting to give a seasoned account of some problems of Indian thought. The new edition of the Darbhanga District Gazetteer (edited by P. C. Roy Choudhary) observes— "Radhakrishna Chaudhry's 'Sharantidha' has broken a new ground in the field of Maithili prose and is a pointer to a new thought yet untouched by other writers". Prof. Vedanath Jha also writes a brilliant prose. His style is old and pedantic but his command over the language is superb. His criticism and bibliographical essays have been very important in the development of modern Maithili prose. Suman Vatsayana is yet another prose writer in Maithili. He also generally writes on biographical sketches and travel details.

Miscellaneous

Maithili prose in recent years has been enriched by biographies, philosophical dissertations, history, travel literature, critical studies of various kinds. Colebrooke, Campbell, Fallen, Beames, Hoernle, Kellog and Grierson are credited with having laid the foundation of a scientific study of the language by collecting and publishing the extant materials from diffarent sources. They were followed by the Bengali scholars like N. N. Gupta, Khagendra Mitra and Biman Bihari Majumdar (his contribution to modern Maithili is unique), Hara Prasad Shastri, P.C. Bagchi, D. C. Sen, S. K. Chatterji, Sukumar Sen and others. They were followed by Maithila scholars like Mm. Umesh Mishra, Bholalal Das, Subhadra Jha, Ramanath Jha, J. K. Mishra, Sashinath Choudhry, Shashinath Jha, Dineshwar Lal Anand and others. It was Chanda Jha who laid the foundation of scientific studies in Maithili and he was followed by others. He supplemented and strengthened the efforts of Mm. Murlidhar Jha in creating modern Maithili prose and also in preparing a scientific grammar and Dictionary. Chetnath Jha in his introduction to Umapati's Parijataharana in a very refined prose has traced the connected history of the leading Maithili poets of the past. The work of editing old texts with commendable introductions, in prose, of course, has been carried forward by Mm. Ganganath Jha, Dr. Amarnath Jha, Umesh Mishra, Narendra Nath Das, Ramanath Jha, Dr. Sudhakar Jha, J. K. Mishra and others. Yadunath Jha 'Yaduvara' prepared a comprehensive list of all the works in Maithili which was classified and

augmented by Raghunandan Das, Bholalal Das and Shashinath Choudhry. Kumar Ganganand Singh has published some of the important dramas of Nepal. Umesh Mishra has brought out complete edition of Manabodha's 'Krishnajanma' and has written many articles on the history of Maithili literature. Shri Krishna Kant Mishra has written a 'History of Maithili Literature' in Maithili language. Chandranath Mishra 'Amara' has published 'A Critical Study of the Development of Mathili' in Maithili language. 'Sashinath Jha is a very good researcher and he has written on a number of topics relating to the culture, history and language of Mithila. He is also a poet. Durganath Jha 'Shrish' has published a 'History of Maithili Literature' in Maithili. Shri Balgovinda Jha 'Vyathita' has also written a history of Maithili literature in Maithili language. Dr. J.K. Mishra's 'History of Maithili Literature' was the first scientific attempt at a connected history of the language.

Dinabandhu Jha's 'Vyakarana' (entitled- 'Mithila-Bhasha-Vidyotana') in Maithili language may be reckoned as one of the epoch-making books in any language. The book is written in Sutra form with a lucid running commentary in refined ornate prose. It is the most scientific and exhaustive grammar written in any modern Indian languages. His 'Sabdakosha' and Dhatupaiha' are equally important. Shri Bholalal Das has written a Maithili grammar in a charming popular style. Murlidhar Jha, Gangapati Singh and Kalikumar Das have also written Maithili Grammars for various courses of studies.

Shivanandan Thakur's 'Mahakavi Vidyapati' (written in Hindi) is a



major contribution. ' Vidyapati Kavyaloka' by Narendra Nath Das, written originally in Maithili but published in Hindi, is the only comparative estimate of Vidyapati. N. N. Das has also published a comprehensive account of Govinda das. Critical appraisals of Harimohan Jha's "Kanyadan" and Manbodha's "Krishnajanma" have been published by Radhakrishna Chaudhary and Shrikrishna Mishra. Radhakrishna Chaudhary has published "Maithili Sahityika Nibandhawali", "Mithila Ka Rajnitik Itihas" and "Mithila Ka Sanskritik Itihas", 'Sharantidha', 'Dhammapada' and 'Nilgagana Ka Nilkamal' in refined popular Maithili prose. Among the important published works of literary criticism, mention may be made of Jayadhari Singh's "Kavya Mimansa" in fine Maithili prose and another "Principles of Literary Criticim" in Maithili is by Professor Damodar Jha. Jayadhari Singh's 'Kavya Mimansa' is a major contribution in the modern Maithili and it established the reputation of the author as an eminent critic. He presents illustration of Rasas from Maithili works and that is why the work is all the more important both for the scholar and lay readers. Jayadbari Singh has earned a name not only in the history of Maithili Iitertature but also in Indian history by his recent contribution (in Maithili language) entitled 'Bauddhagana me Tantric Siddhanta'. It is here for the first time that the charya songs have been critically analysed from the point of view of Maithili and then examined for the study of the Tantras. All the fifty songs have been rendered into Maithili with glossary of technical terms. He has very rightly called into question the validity of Munidatta's commentary. It is, no doubt, a



valuable contribution to the already existing literature on the Siddhas. At places, he has raised thought provoking points by giving his own interpretation of the obscure charya songs. Prof. Ramanath Jha has also written ‘Alamkara Pravesh’ in simple prose.

Dr. Shailendra Mohan Jha’s “Brajabuli Kavya”, Dr. Durganath Jha “Shrish’s “Maithili Nataka”, Mayanand Mishra’s “Maithili Galpa”, “Maithili Ka Navin Kavyandolana” and “Adhunik Maithili Sahitya”; Govinda Jha’s “Adhunik Bhartiyabhasha 0 “Maithili” “Maithili Ka Udbhava 0 Vikasa” Radhakrishna Chaudhary’s “Gitinat tyakara Vidyapati”, “Prak-Vidyapati Maithili Sahitya”, “Virat Kalpana” “Vidyapatikalin Maithili”, “Lal Das” and many others; Prem Shankar Singh’s “Maithili Gadya Ka Vikasa me Chanda Jha Ka Yogdana”, Ram Kripal Choudhary Rakesha’s “Lokagita ka Mulatattwa”, Prafulla Kumar Singh Moun’s “Maithili Ka Bujjhowal” and Baidyanath Jha’s “Maithili Sahitya: Utpati ar Bikas”, Principal Bholanath Jha’s “Maithili Bhasa 0 Sahitya” are some of the major contributions to the development of modern prose style in Maithili. These articles have been written in dignified prose and they all deal with the various aspects of Maithili literature. These writers have been guided by the western method of enquiry and objectivity and their style is extremely polished and thoroughly artistic. Dr. Jatashankar Jha has written good historical research articles in Maithili. Profs. Navin Chandra Mishra, Vishwanath Jha and Dr. Shaktidhar Jha are good critics and have written good critical essays on different aspects of Maithili literature. Dr. Shaktidhar Jha, Dr. Harimohan Mishra Dr. Upendra Thakur, Prof. Vedanath Jha and Prof.

Umanath. Jha write with ease and grace. They have written some valuable articles, both of general and research nature. Besides being critics, they are good prose writers. Among other contemporary writers of prose (in stories, fiction, criticism and drama) are Dr. Vishnu Kishore Jha 'Bechan', Dr. Jagdish Prasad Yadav, Professor Hitnarayan Jha, Dr. Balgovinda Jha, Prof. Dhirendra, Dr. Madaneshwar Mishra and Professor Damodar Thakur and Dr. Narmadeshwar Jha. Damodar Thakur is a good critic. Dr. Premshankar Singh has produced a very good research work on "Harimohan Jha". He is a good critic and he has published papers on Ankia Nata. As a book of criticism, Sudhansu Shekhar Choudhary's 'Vivecana' is a good attempt. Ramesh Varma and Shri Prakasa Lal Das write good criticism. As critics, both Dr. Laliteshwar Jha and Prof. Parmeshwar Mishra have been very popular. They are scientific in their approach and method. Rijkamal Choudhary, in his article on the modern Maithili peotry, has nicely discussed the new tendencies obtaining in modern Maithili poetry. This estimate is an indication of the new dimension in the realm of modern criticism. Bisheshwar Mishra, Kapileshwar Jha, Rajendra Lal Das, and Kali Kumar Karna, are rising critics.

In the field of philosophy and history, Mm. Ganganath Jha, wrote "Vedantadipika" in Maithili. "Samkhya Khadyotatika" by Kshemdhari Singh explains the system in Maithili language in a popular manner. Mm. Parmeshwar Jha's "Mithila Tattva-Vimarsha" is the history of Mithila in Maithili prose based mainly on tradition. Mm. Mukunda Jha Bakshi's



"Mithilabhashamaya Itihas" gives an account of the Khandawala dynasty. From the point of view of modern Maithili prose, these two works, important though from the historical point of view, are unreliable. Mm. Umesh Mishra's "Maithili Sansakriti 0 Sabhyata" in Maithili prose is a very important book and it deals with typical Maithili customs. The writer of these lines has written the history of Mithila in Maithili language awaiting publication. Dr. Durganath Jha 'Shrish' has written a very succinct account on the recent trends in modern Maithili poetry as a thesis for his Ph. D. degree and has also published his history of Maithili Literature in Maithili. Dr. J.K. Mishra has written a critical account of the 'Kirtaniya Natak' in Maithili in a remarkable prose. Murlidhar Jha, Baldeva Mishra, Bholanath Jha and Ramanath Jha are good biographers in Mithila. Dr. Brajkishore Varma in his series on "Hunka San Bhet Bhel" (I met him) in Mithila Mihir, and other journals, has given a good biographical account of some of the important Maithili writers. The 'Vyavaharabigyana' by Bhekhanath Jha in simple prose is a good book regarding Maithili social customs. Sumana's introduction to Madhupa's Radhaviraha is one of the best examples of the refined literary prose style in modern times.

The travel literature, though initiated earlier by Murlidhar Jha, has been enriched in recent times by the modern writers. Chetnath Jha wrote an account of his journey to Puri, narrating his personal experience in a literary manner. Murlidhar Jha describes his enthralling experiences of journey to Kashmir. With wonderful ease and grace, he compares and



contrasts his experiences in the hills with those in the plains. Ramaballabh Sharma has written a good account of the Pashupatinath temple of Nepal; Bubneshwar Jha of Manasarovara, Anand Jha of Haridwar and Kumbha, Ramanath Jha of Benaras and Radhakrishna Chaudhry of Rameshwara, Dhanuskoti, Kanyakumari, Madura, Madras, Kerala and Puri, Kamrupa, and of various other places. Kumar Ganganand Singh's "Maharajaka Sang" (with the Maharaja), Dr. Subbadra Jha's "Hamara Videsha Yatra", Dr. Jagdish Chandra Jha's "London Ka Prabasha", subsequently published as 'Sat Samundra Ka Par' Sachinath Mishra's "Account of Foreign Travel" are some of the important contributions in the realm of travel literature. Pulkit Lal Das 'Madhura' and Sashinath Choudhary have written some good travel diaries and articles. Shri Hansaraj also write good criticism and interviews. Sumana Vatsayana is a good writer on travel literature. He has a facile pen and his power of description is charming. He is a also a good biographer. He has written his experiences of Ladakh in Maithili. He also writes articles on Budhism and other subjects in Maithili.

(VII) Drama

In modern times Pandit Chanda Jha (Ahalyacharitanataka) and Raj Pandit Baldeva Mishra (Rajarajeshwaranataka and Rame-sodayanataka) tried to revive the tradition of Kirtaniya drama and wrote with that end in view. Chanda Jha quoted songs from Jayadeva, Vidyapati and other poets in his drama. Baldeva Mishra was inspired by a story of the Skandapurana for his drama in that tradition. With the passage of time, the Kirtaniya drama lost all its vigour and importance. Jiwan Jha broke away



completely from the Kirtaniya tradition and wrote dramas in Maithili on current social problems. He served the cause of Maithili prose and really touched new ground. He made significant contributions to poetry as well. The easy flow of his lines brought freshness to modern Maithili. He has been rightly regarded as the founder of the modern Maithili drama. He depended mostly on the forms of Sanskrit dramas. He was not very much impressed by the didactic and allegorical dramas of Shashinath Jha and Raghunandan Das. Jiwan Jha wrote (i) Sundarasanyoga (1904)—narrated the story of the union of Sundar and Sarala; (ii) Narmadasagarsattaka (1906)-plot is almost the same; (iii) Maithili Sattaka (1906)—it is incomplete and gives the story of Sita's marriage with Ram; and (iv) Sambavatipunarjanma (1908-1920). It is in seven acts and is based on the Puranic story of Sambavana and Sumedha. On being cursed by Durvasa, Sambavana turns into a female and the story describes the reactions of his second birth (punarjanma) as Sambavati on her people. Through the help of Goddess Shakti, she is united to Sumedha. Characterisation is excellent and fewer songs are more appropriately used.

Lal Dasa's "Savitri Satyavana" (1908-9) deals with the well-known story. In this drama, the dialogues are excellent. Shashinath Jha's "Kalidharmaprakashika" (1911-12) is an allegorical drama in which the evils of 'Kaliyuga' have been described. His 'Acharyavijaya' deals with the defeat of the Buddhists at the hands of Maithila logicians, especially Udayancharya. His dramas were not exactly meant for stage. The racy

language of these dramas is further enriched by the vividness of imagination and smartness of dialogues. Though verses are there, songs have been dispensed with. Munshi Raghunandan Das has tried to interest his audience by means of abstractions and personification of virtues and vices. His 'Mithilanataka' depicts the evils of Kali age and is allegorical. Munshiji is credited with having brought a stage sense in the modern Maithili drama. It depicts the evils of the present day Mithilathrough allegorical characters and contrasts it with her glorious past. It carries the message of awakened Mithila. His 'Sudarshananataka is based on the Puranic story., His 'Dutangada Vyayoga' deals with the going of Angada to Lanka. Munshiji is well known for his with and sarcasm and his characterisation is always well upto the mark. Here the incident is well brought out into relief and the drama is well-planned. Anand Jha's "Sitasvyamvara" is verbose, satirical and unduly long. It deals with the marriage of Ram and Sita. Several small characters have been introduced and the dialogue between Parasurama and Lakshmana is remarkable. Though the influence of Sanskrit dramatic convention is perceptible here, it must be admitted that the characters are realistically brought out. In Ishanath Jha's "Chinikaladdoo" (Sweetmeat made of Sugar) characterisation of Dewan Batuadasa is good and the element of humour is predominant. It is a tragico-comic drama. Shyamanand Jha's "Parasadodayanatak"a is a well written drama. From literary and artistic point of view the "Pherar" (Absconder) of Shardanand Jha is a very successful drama. Krishnakarit Mishra has written "Atma Marayad." (Self



Respect) Kirana's "Jai Janmabhoomi" and Kashinath Mishra's "Ayachi" also deserves mention.

The only foreign drama to be translated into Maithili is Lessings' "Mina" by Dr. Subhadra Jha under the pseudonym of Pakshadeva. Sanskrit dramas have been successfully translated into Maithili by Chetanath Jha (Mudrarakshasa), Raghunandan Das (Uttararamacharita)r Achyutanand Datta (Prasannaraghava) Parmanand Datta (Mrchchakatika), Vallabh Jha (Ratnavalinataka) Ishnath Jha (Shakuntala), Anandajha (Prabodha Chandrodaya), Trilok Nath Mishra (Nagananda),Govinda Jha (Malavikagnimitram), and Jiwanand Thakur has translated Bhasha's dramas. The translations, though extremely faithful, have given prose for all passages of translations, and have thereby added grace to the development of modern prose.

Some important stageable dramas have been successfully written in modern times by a large number of Maithili writers The one-act play of Prof. Harimohan Jha (entitled "Bouakadama -Price of the Boy or the Groom) is full of fun and satire. 'Kaolejap ravesha' (Entry into College) and 'Upanayanakabhoja' (feast on the occasion of Upanayan ceremony) by Prof Tantranath Jha are based on the situation chosen from actual life. Among the biographical dramas we have 'Ayachi 0 Shankara' (by Jivanath Vidyabhushana) "Vidyavatinataka" (by Anand Jha and Harinandan Thakur 'Saroja') and 'Kanthahara" (by Brajkishore Verma 'Manipadma' . The last one is really an achievement of the modern Maithili drama. It deals with the story of the life and times of poet



Vidyapati and the dialogues have been taken out from the poems of the poet himself. 'Munika Matibrama' by Yoganand Jha lacks the sense of stage. Other stageable dramas are 'Harikabhoja' (Harikant Jha), "Ahalyoddhara" (by Jivanath Vidyabhusban and Kripakant Thakur), "Jhalaka" and "Vasantamoda" (by Parmananda Datta), 'Banihara' (wageearner) by Tripti Narayan Thakur, "Virakirti Singh" (by Govinda Jha), "Sappata" (oath) by Tripti Narayan Lal, "Triveni" (by Prof. Parmeshwar Mishra), "College Ka Chatra" (by Prof. Parmeshwar Mishra), "Raktaranga" (Chandrakant Jha), 'Bhutaka Chaya' (Damodar Jha) and 'Virachakra' (Surendra Prasad Sinha).

The "Adhunikata" (Modernism) by Upendra Jha 'Vyasa' is unique in the sense that the entire situation of modern life is visualised with a thorough sense of the stage and it gives elaborate stage direction. From the point of view of stage and historionics, Kumar Ganganand Singh's "Jiwanasamgharsha is a notable attempt at dramatic art deserving credit and worthy of mention. 'Rajyabhisheka' (coronation) and 'Nanyadevakadarbar' (The Court of Nanydeva) by Radhakrishna Chaudhary, are two historical dramas dealing with the two important dynasties of Mithila. In the realm of drama and prose, as in the realm of poetry, Maithili has entered a new creative era. The modern dramatists have employed the historical plays and the dramas not only try to give a realistic picture but also deal wiih the problems of urban life. The motive of social reform has been replaced by the motif of diagnosis of social problems, mostly civic and economic, with which the townspeople are



now confronted. One-act plays have become very popular and Dr. Shailendra Mohan Jha's "Mangru Pathaka' and Dr. Brajkishore Varma's "Udanaka Grihagamana", "Mithilakabeti" and " Vidypati Elah" have became very popular. The only literary radio-play "Ek Bap Ka Beta" by Mayanand Mishra has been well-received. Some of the modern dramas possess high literary merit. Among the new entrants in the field are Satyanand Das, Gunjan and Surendra Prasad Sinha. New prose is fast coming up through translations, short stories and various styles of dramas. "Piya Mor Balak" by Shri Ramchandra Choudhary is a good social drama. The new dramatists also deal with the conflict born of economic and social ills. 'Kuhesa' by Babu Saheb Choudhary breaks a new ground in the history of modern maithili drama and it has been staged at a number of places. Babu Saheb Choudhary is a sucessful dramatist and, besides being a key figure in Maithili movement he is also a sucessful writer.

All kinds of prose are available in modern Maithili literature. Modern short stories and dictions are influenced by the contemporary western and other Indian literatures. They are all connected with the problems of human life and contemporary civilisation. The writers of the modern age differ in technique, plots and styles. Novels and short stories deal with various problems and they are both pathetic and humorous. Besides novels, short stories and dramas, criticism forms a major part of the modern prose. Modern criticism is based on the principles of western criticism. 'Kirana', 'Amara' and Ramanath Jha are good critics. Both Jayadhari Singh and Buddhidhari Singh, Jaikant Mishra, Shailendra



Mohan Jha, Ramdeva Jha, Durganath Jha 'Shrish' and many others are well known for their criticisms and critical writings. Radhakrishna Chaudhary's 'Mithila' in the Age of Vidyapati' in English language may be taken as a major contribution in the history of Maithili Culture and Language. In the late sixties, Rajeshwar Jha dominated the scene of Maithili prose through his writings on different topics. He has a powerful pen and he writes with ease and glamour. In the last five years he has published Dharma Vyadha Katha, Ekadasi Katha, Dukhia Baba Ka Khatras, Maithili Sahitya Ka Adikal, Mithilaakshara Ka Utpati 0 Vikasa, Kandarpighata (Nataka), Urvasi, Shastrartha, Maharaj Lakshmiswar Singh etc. and many others including a number of articles and stories. No research journal in Maithili had hitherto been regularly published but it was at his initiative that a full fledged research journal named 'Mithila Bharati' was started. It favourably compares with any research journal in any language and it has rightly attracted the attention of various scholars of the country. 'Mithila Bharati', like the 'Sahitya Patrah' (now extinct), has been the breeding ground of 'Modern Maithili Prose' for the last three or four years. Bharatibhakta is editing 'Sonamati' and P. K. Moun has recently started 'Maithili' (a monthly Journal from Viratnagar-Nepal). Maithili journals are short-lived but even then they contribute a lot towards the formation of style and language and many new writers come up. 'Maithili Prakasha' is another important researeh journal in Maithli and is published regularly from Calcutta.

Journalism has played a great role in the development and

refinement of modern Maithili prose. The scope of modern prose is very wide and it includes everything concerning human life. The amusingly appealing essays with their sharp observation have brought to bear on contemporary life and problems and fondness for good humour in preference to the heavy and angry satire. The language has been standardised through essays. The modern prose style has succeeded in revealing personality that is intensely sincere and genuine. It is alive to the needs of modern times though much remains to be done in different branches of knowledge.

(IX)

The cyclonic blast of the Gandhian movement broke the old tradition of social conservatism and the break was further heightened and intensified by the growth of radical and revolutionary ideas fostered by the younger group of writers. The influencesof Rabindranath, Kazi Nazrul Islam, Jasimuddin, T.S. Eliot and Ezra Pound on the modern writers and poets is immense. The Maithili writers soon came to realise that they were enslaved more by their own social customs and they attempted to shake off the mental lethargy. The muse of the younger groups derived its inspiration from the new trends of thoughts influenced by Freud and Marx and by the Hindi Romantics. When the entire nation was going through an unprecedented upheaval, the intellectuals felt a great fascination for the social experiment and Marxist political ideology creating global enthusiasm for have-nots and the underdogs. To the Marxist political Utopia was added the supposed discovery of Freud, of

a new psychology of the sub-conscious. The study of these two thinkers led to the establishment of progressivism in modern Maithili literature. "Yatri" represents the Marxists while 'Somadeva' and May anand represent the Freudian. 'Yatri' is a force to reckon with inmodern Maithili literature. He possesses a powerful pen , and we find in his literary craftsmanship alone an undeniable force and individuality.

Phanishwaranath Renu's short stories reveal village life and an unusual insight into the mind of the rural folk. Gangadhar Das who writes with equal force in Hindi and Bhojpuri, is a powerful progressive writer and poet in Maithili. Among the progressive writers we may mention "Kiran", "Amara", Yatri,, "Manipadma", "Somadeva", Mayananda, Ramanand Renu, Gunjan, Jiwakant, Shri Benode, Kirtinarayan Misra, Dhirendra, Mahaprakasha Sukant Soma, Lalita, Subhas Yadava, Subhas Kumar and others. Through the efforts of these progressive writers, the common man has been brought into the magic circle of literature in a dignified manner. Their writings convey the indescribable suffering of the toiliing mass of humanity.

Rupnarain Choudhary has recently published his collection of poems entitled "Aripana". The recent publications include 'Mudrakshasa' by Dr. Sudhakar Jha, 'Suloma' by Ilarani Singh and 'Anher Nagari' by Prof. Prabodh Narayan Singh. The modern Maithili prose has developed with the time and is no now capable of communicating new thoughts and ideas to the people at large. In modern times, Maithili poetry, short stories, novels and dramas are being translated into different languages.



Freshness and lucidity are the remarkable features of the modern Maithili prose. The Gandhian impact on Maithili literature cannot be said to be everlasting. Mithila is economically poor though rich persons are also there. The lower orders consitute the majority and in the last twenty years forces of socialism have gained ground by leaps and bounds. Naturally, Maithili literature came to be influenced by these forces and new forms and techniques came to be employed both in prose and poetry. Whereas the characters, depicted in the novels and stories, were mostly from the upper castes till the middle of the fifties, now writers have chosen their characters from lower orders and such novels and short stories have had wider appeal. Phanishwara Nath Renu, Yatri, Ramanand Renu, Benode Dhirendra, Manipadma, Kirtinarayan and Jivakant have come down from the high pedestal of aristocracy and have chosen themes from the despised classes. These classes are now coming up of their own and Maithili literature is bound to be affected by them in course of time. Moun has specialised in Folk literature and it seems that he is following the footsteps of Manipadma in this matter. He has also written a detailed account of the history of Maithili literature in Morang (Nepal).

Among the recent writers in Maithili are Bhagyanarain Jha, Badri Narayan Jha 'Bipra', Saketanand, Laxmi Prasad Shrivastava, Mohammad Isfarul Islam, Janab Hazrat Sabir, Hazrat Baksh Shahmani, Fazlul Rahman, Shaukat Khalil, Samarendra Kishore Varma (author of short stories 'Govara'), Janak Sahni, Late Dasai Raut, Dr. Bhubneshwar Prasad



Gurmaita (has done commendable research work on 'Varnanratnakara'), Dhaneshwar Jha 'Kishore' (author of 'Piyasali' Novel), Ram Sharan Sing [(author of a novel named 'Shyama'), Gangadhar Mishra (Sudamacharita, Sukanyopakhyana), Dhiradevi (Geetavali), Shyamanand Jha (Geetavali), Mahinath Jha 'Shardavijayanatika' and Kavitavali', Late Binodanand Jha 'Binu', Khelanath Jha 'Khelesh', Prof. Harihar Jha, Rajballabh Singh Rathor, Rambharosh Kapari Raman, Kalesh, Rakesh etc. They are occasional writers and write on different aspects. There are few good 'Marsia singers' in Maithili among the muslim community. In recent years Mantreshwar Jha has made a valuable contribution in the realm of poetry and short stories. He also writes sketches. Though a new entrant in the field, his writings bear the imprint of seriousness and he holds a facile pen. He is a promising writer. Sri Bilat Paswan "Bihangam," a politician, is by nature and habit a poet of repute and has secured a place in modern Maithili literature,

(X) Retrospect

As one of the oldest languages of India, Maithili has maintained its freshness throughout the ages. The earliest specimen is found in the seventh-eighth centuries of the Christian era. The period from 1200 A. D. onwards constitutes a landmark in its history. The language registered a definite advance and its secular use can be gleaned through the pages of the 'PPm' In the middle ages, it was elevated to the pedestal of a classical language. It was so both in form and elasticity. The style of Jyotirishwar reminds us of Bana and the poetry of Vidyapati that of

Jayadeva. The master singer, Vidyapati, has been rightly called the nightingale of eastern India. We can simply marvel at the sweep of his imagination ranging from normal human love to love which transcends the individual plane and melts into impersonal ecstacies.

Vidyapati's eminent contemporaries and his worthy successors dominated the literary scene in the whole of eastern India and the imitators gave birth to a hybrid (mongrel) language. For his emotional attachment to Krishna, Chaitanya's indebtedness to Vidyapati and Vishnupuri is open and above board. Drama was not neglected. The period following Vidyapati is marked by its preference for drama and its musical qualities. The dramatic tradition was carried to Assam and Nepal. The Maithili translation of Gitagovinda by Ratipati Bhagat (in poetry) is unique and has not suffered in lucidity and expressiveness.

Whereas the dramas conceded to popular taste and demand, some writers used ornate language on the pattern of Sanskrit. In the middle ages, the language remained stereotyped with practically no inclination to change.

The fourth decade of the 19th century A. D. marked the beginning of a new epoch in the history of this language. Its inherent qualities were brought to light by the efforts of scholars. The devotional and secular writings of the period formed a class by themselves. The tradition of epic poems set up by Manbodh was continued with equal vigour by the writers of the modern period. Chanda Jha, Jiwan Jha, Lal Das and Raghunandan Das tried to interest the Maithili readers by means of their varied writings. Maithili has the unique privilege of possessing a



grammar entitled “Mithilabhasha Vidyottana” which has been rightly claimed as the ‘Abhidhanachintamani’ of the language. The author of this brilliant volume is also otherwise well known to us.

The twentieth century has witnessed the growth of Maithili in all directions. Prose and Poetry have received equal attention. It has all the literary possibilities and recent publications from Allahabad, Calcutta and Darbhanga bear testimony to the fact. In recent years Maithili books on different subjects have been written and published, though it needs to be enriched further in the realm of social sciences, technology and natural science. It has yet to catch the fast developing industrial world. The deficiencies are many in different branches and they have to be made up before it can acquire competence with other languages of India. Attempts are, of course, being made to tackle these problems in modern times. A growing literature is bound to grow in accordance with the needs of the people whose mother tongue it is. The beauty of the language lies in its perpetual freshness and that beauty is being refined more and more by its writers. It is not possible to give a detailed account of the various achievements of the Maithili literature in a limited space but the main features have been brought out in this short compass.

Appendix-1

List of some important and

recent Publications in Maithili

The present survey was ready for the press in 1965 but due to certain



unavoidable reasons it could not be published in time. It was revised again in 1969 and is being published in 1976. Hence if was thought desirable that an appendix should be added at the end to enable the readers to form an estimate of the new trend in modern Maithili. As a matter of fact, Maithili, during the last ten years, has made tremendous progress and even a cursory glance over the list would convince even a lay reader of the progress it has made in recent years. Two trends are discernble, one represented by the old school and the other represented by the new school, popularly known in Maithili as 'Navalekhan' (new writing). As it is not possible to give a critical estimate of these writings in different branches, I have just given a list of all important publications. A sober critic may utilise this list and may examine the trends now obtaining in the field of Maithili. A critical and a short account of the recent trends and nature of the modern Maithili by me is published in Maithili Prakash (1973 issue, Calcutta).

Since 1966, annual review is being published in the Indian Literature (Journal of the Sahitya Akademi) but all impartial critics would agree that these reviews are, as will be evident from J. K. Mishra's survey published recently in Sahitya Akademi's Volume, on post independence Indian literature, not upto the mark. I have in my possession an article (written in Maithili and submitted for publication in a journal) by Shri Binod reviewing the achievements of Maithili literature in 1971 but the same was not published and the matter was used by the editor in a different context. Very recently Shaktidhar Jha has published critical

articles on the identity and independence of Maithili language and how it has been wrongly interpreted and understood by the protagonists of Hindi. The study of Shaktidhar Jha deserves to be pursued further from linguistic point of view.

In recent years all types of trends are discernible in the field of Maithili. Hardly a decade back, we had nothing on scientific and technical subject but there are writers who write in Maithili on all types of scientific subjects. In this connection the writings of Kamdeva Shrivastava and Shri Binod deserve mention. Sahdeo Chaudhary, Ganganand, Rameshwar Chaudhary and various others have made notable contributions in the field of scientific writing. Jiva Narayan Jha. Dr. Sambhunath Jha, Kalikant Mishra, Padma Narain Jha 'Viranchi', Sudhir Kumar Jha and Lalitesh Mishra have also written on different scientific subject. Articles on history, economics, political science, sociology and other branches of humanities have also come out in recent years and eminent writers of Mithila have contributed a lot in this respect. While the Sahitya Patra of Darbhanga published a series of Classics, the Mithila Bharati of Patna has proved beyond any shadow of doubt that research papers on modern scientific lines on all subjects could be written in Maithili with success. In the field of modern journalism, names of Dinraj Sandilya, Bharatibhakta, Kirtinarayan Mishra, Somadeva, A. C. Dipak, Kulanand Mishra and Virendra Mallik deserve mention. Journals in Maithili are short lived but the number of Journals and periodicals published so far, shows that in this field too, Maithili is not lagging



ejournal विदेह प्रथम मैथिली पाक्षिक ई पत्रिका 'विदेह' १५१ म अंक ०१ अप्रैल २०१४ (वर्ष ७ मास ७६ अंक १५१) मानुषीमिह संस्कृताम् ISSN 2229-547X VIDEHA

behind.

In recent years, many new writers have emerged with new outlook and in this connection we have to say that people from various states have adopted Maithili as their medium of writing. Yogeshchandra Mishra, Laxmeshwar Mishra, Fazlur Rahman Hashmi, Awadh Kishori, Pranati Chaudhary, Qamar Naqbi, Shaukat Khalil, Subhas Yadava, Kunwar Kant, Mantreshwar Jha, Sukant Soma, Mahaprakash, Shivashankar Jha 'Nisinghen', also 'Kant' and others deserve mention. Somadeva has propounded the theory of Sahajatavad in Kaladhvani. Among the critics Narendra nath Das, Durganath Jha Shrish, Jaikant Mishra, Vedanath Jha, Markandey Pravasi, Digamber Jha Mohan Bhardwaj, Ramanugrah Jha, Shankar Soma, Udayachandra Jha 'Vinod', Sudhanshu Sekhar Chaudhary, Mayanand Mishra, Raj Kamal Chaudhary, Birendra Mallick, Jivakant, Radhakrishna Chaudhary and others have made remarkabe contributions. Subhakant Mishra has made a balanced review of 'Bal-sahitya'. Prem Shankar Singh has made a critical study of the concept of Purushartha in Vidyapati. In recent years, studies on the different aspects of Prakrit and 'Kirtilata' and 'Kirtipataka' by Vidyapati by Virendra Srivastav also deserve special mention. Valuable contributions have been made by the publication of the Chetna Samiti (Patna) and of the Maithili Sahitya Samstham (Patna). The list of important publications in Maithili in recent years is appended below.

Novel

Author Novel

1. Dhirendra (i) Bhorukba

(ii) Kado Aa Koila

2. Sudhansu Sekhar (i) Tarpatta upper Patta

Chaudhary (ii) E Batah Sanar

3. Somadeva (i) Hotel Anarkali

(ii) Chano Dai

4. Manipadma (i) Vidyapati

(ii) Ardhanariswara

(iii) Raja Salhesa

(iv) Lorika Vijaya

(v) Naika-Banjara

(winner of Akademy award)

(vi) Dulara Dayal

(vii) Kobra Girl

(viii)Kanki (novelette)

(ix) Analapatha

5. Prabhas Kumar (i) Abhisapta

Choudhary (ii) Yugapurusha

(iii) Hamara Log Rahab

6. Jivakant (i) Du Kuhesa Ka Bat

(ii) Panipata

(iii) Aginaban

(iv) Piar Gulab Chhal

(v) Nahi, Katahu Nahi

7. Ramanand Renu Dudh-Phool

8. Lalit Prithviputra

9. Raj Kamal Andolana

10. Mayanand Mishra Khota Aa Chirai

11. Shashikant (i) Girahkatta

(ii) Akasadeepa

12. Trilokanath Mishra Ranjana

13. Bindeshwar Mandal Bat Ka Bhent, Jindagi Ka Genth

14. Vidyanath Jha Bidit “O”

15. Binod Bihari Varma Nayanmani

(alias Sri Binod)

16. Gangesa Gunjan Appana Loga

17. Smt. Gauri Mishra Chingi

18. Kunwar Kant Sehanta

19. Rabindranath Thakur Gonu Jha

20. Badri Narayan Das Chandrakala

21. Shaukat Khalil Ekta Ardhanari

22. Nityanand Jha Dharati Jagi Uthal

23. Sushil Gharari

24. Laliteshwar Mallik Dain

25. Raj Kamal (i) Nirmohi Balam Hamar

(ii) Ek Anar, Ek Rogah

26. B. Jha Janam Janam Ham Rup Niharal

Short Stories

Author (or Editor) Name of the Book

1. Rajmohan Jha (i) EkAdi, EkAnta

2. Ramanand Renu (i) Kochot

(ii) Trikon

3. Prabhas Kumar (i) Nav Ghar Uthai, Puran

Choudhary Ghar Khase

(ii) Katha Samgrah

4. Gangesa Gunjan Anhar-Ijot

5. Lalit Pratinidhi

6. Shashikant Sampoorna Swikar

7. Ramesh Narayan Pathar Ka Nao

8. Jivakant (i) Eksari Tharhi Kadam Tar

Re

(ii) Surya Gali Rahal Achi

9. Rajeshwar Jha Dukhia Baba Ka Khatras.

10. Ramanath Mishra Mihir Smriti

11. Rupakant Thakur Moma Ka Nak

12. Ramdeva Jha (i) Ek Khira Tin Phank

(ii) Manu Ka Santan

13. Gouri Mishra Thehial Mon Shital Chahari

14. Harimohan Jha Ekadashi

15. Ramanath Jha (edited) Katha Samgrah

16. Rajkamal Lalka Pag

17. Manmohan Jha Ashrukan
18. B. Jha Pyas
19. Indrakant Jha Abhinna
20. Sudhakant Choudhary Kajar
21. Vidyanath Jha 'Vidit' Footal Churi
22. Chandranath Mishra Amar Jalasamadhi
23. Vijaya Chandra Jha Kathasamgrah
24. Sudhakar Chaudhary Kagar
25. Hansraj Satanja
26. P. K. Chaudhary Samadhan
27. Deenanath Jha Gappadhyaya
28. Umanath Jha Rekhachitra
29. Manipadma Sipra
30. Amarnath Choudhary Panch Bund Nor
31. Binod Bihari Varma Balan Ka Bonihar O Pallavi
32. Upendra Doshi Prachodyat
33. B. Jha Lottery
34. Chitralekha Devi Ubiyaet Akhar
35. Amaranath Jha Chahi Ekta Draupadi
36. Dinesh Kumar Jha Hasyakatha

Poetry

Author Name of the work

1. Kirti Narayan Mishra (i) Simant

(ii) Hum stavan Nahi Likhab

2. Ramanand Renu (i) Antatah

(ii) Okre Nam (Elegy)

3. Ganganath Gangesh Asamahi Hamar Hath

and Upendra

4. Mahaprakash Kavita Sambhava

5. Upendra Doshi 'Vinod' , Dhuri

Bhimnath and Yugabodh

6. Gangesh Gunjan Ham-Ek Mithya Parichaya

7. Ila Rani Singh Bindanti

8. Nachiketa (i) Kavayo Vadanti

(ii) Amritasya Putrah

9. Bhimnath Jha (i) Tridhara

(ii) Bina

10. Somadeva Kaladhwani

11. Jivakant Nachu He Prithvi

12. Kishun Atmanepad

13. Mayanand Mishra Disantar

14. Udaya Chandra Jha'Vinod' Samkranti

15. Prafulla Kumar Singh (i) Morang Padavali

Moun (edited) (ii) Tharu Lokegeet

16. Surendra Jha'Suman' (i) Katha-Yuthika

(ii) Kavi Navatika

(iii) Payaswini

(winner of Akademi



Award)

(iv) Ankavali

(v) Prakritisatak

(vi) Sringarhar

17. Rabindranath Thakur (i) Sita

(ii) Jahina Chi Tahina

(iii) Chalu Chalu Bahina

18. Ramanath Mishra Madhuri

(edited)

19. Indranath Dhoopdipa

20. Kashikant Mishra Madhupa (i) Trikush

(ii) Radha Virah

21. Yatri Patrahin Nagna Gachcha

22. Arsi Prasad Singh (i) Pooja Ka Phool

(ii) Matik Deep

23. (a) Udaya Chandra Kavyasamkalan

Jha'Vinod'

24. Bhavapritanand Padavali

25. Ram Lochan Sharan Ramcharitamanas

(Translated)

26. Lokapati Singh Drohagni

27. Upendra Nath Jha 'Vyas' Patan

28. Jainarayan Jha 'Vineeta' Pushakarini

29. Ramanji Ek Ankhi Ganga



30. Lakshaman Jha Shantidoota

31. Kedarnath Labh (i) Lakhima Rani

(ii) Bharati

(iii) Asokaputra

32. Prabodh Narayan Singh Hanumanastaka

33. Amarendra Mishra Eklavya

34. Gourikant Choudhary 'Kant' Chanan

35. Sri Thakur Singh Das Amrapari

36. Dr. Anima Singh (edited) Maithili Lokegeet,

37. Prabasi Sahityalankar Arunima

38. Ram Kishore Jha Bibhakar (i) Viveka

(ii) Maithil Bibhuti

39. Sitaram Jha Maithili Kavya Khatras

40. Tantranath Jha Namasya

41. Laliteshwari Devi Artanad

42. Dinesh Kumar Jha Saptarshi

43. Lakshman Shastri Dharmaraj Yudhisthir

44. Shashikant Dekhal, Sunal, Bhogal,

45. Vaidyanath Mallik Vidhu—'Sitayana'—It is one of the latest and recent epics in Maithili which has surpassed almost all the epics hitherto written in this language in contents and volume. Though it is not the proper place for a critical evaluation of this epochmaking epic in Maithili, it must be noted without any fear of contradiction that Shri Mallik has broken a new ground in the realm of Maithili

poetry and has brought to the fore the life of Sita, an emblem of perfect and ideal womanhood in all its ramifications. His contribution is unique in many respects and Sitayana deserves a critical and sympathetic study at the hands of scholars. It has 49 Sargas, both in old and new verse.

46. Ram Bharosh Kapari Bhramar—Banna Kothri me Aunaiy at Dhuan.

47. Shyam Bihari Das—Godhuli (Khandakavya)

48. Mantreshwar Jha—Khadi

49. Ramakant Jha—Vyatha (Epic)

50. Raghavacharya—(i) Krantigeeta; (ii) Jwalamukhi; (iii) Madhumati

51. Hetukar Jha—Cetika

Drama

1. Manipadma Kanthahar

2. Gunanath Jha (edits (i) Kaniy-Putra

a Journal Lokamanca (ii) Patheya

exclusively devoted (iii) Madhu Yamini

to the Maithili Stage

3. Mahendra Jha (i) Laksmanarekha

(ii) Khandita

(iii) Juael Kanakani

4. Nachiketa Nayaka Ka Nam Jivan

5. Bindeshwar Mandal Ksamadan

6. Babusaheb Chaudhary Kuhesha; also translated

'Chanakya' by D. L. Roy



7. Radhakrishna Chaudhary (i) Nanyadeva Ka Darbar

(ii) Rajyabhisheka

8. Rajnandan Das Shanto

9. Mohan Chaudhary Shantan

10. Janardan Jha Nishkalanka

1.1. Sitaram Choudhary Vematara

12. Kanchinath Jha ‘Kiran’ Vijeta Vidyapati

13. Govinda Jha (i) Raja Shiva Singh

(ii) Basat

14. Harischandra Mishra Kalinga Ka Rajkumari

15. Shyam Bihari Das Dwapar Ka Dwanda

16. D. N. Jha Shrish Purushartha

17. Mahendra (i) Laksmana Rekha Khandita

(ii) Ek Kamal Nirme

Miscellaneous

1. Rajeshwar Jha (i) Maharaj Lakshmishwar

Singh

(ii) Jata-Jatin

(iii) Sama-Chakeva

(iv) Mithilaksara Ka Udhava O

Vikash

(v) Menka

(vi) Vidyapati Ka Sangita me

Varnita Nayaka



Nayikabheda

(vii) Lokgatha vivechana

2. Aparajita Devi Grhyavigyana

3. Parmeshwar Mishra (i) Manabodh O Hunak

Krsnajanma

(ii) Abhinava Jayadev

Vidyapati

4. Maithili Sahitya Vidyapati Punarmulyankan

Samsthan

5. Maithili Sahitya Kaushiki (Collection of articles)

Parishad (Purnea)

6. Smarika (1971) Published by the Chetna Samiti,

Patna

7. Purvanchaliya Bhasa, Do

Sahitya O Sanskriti (1972)

8. Ksemdhari Singh Nibandh Chandrika

9. Raj Kamal Choudhary Gadya Padya Dunu

10. Bharat Jha Bhagwatgita

11. Shankha Pia Kangana

12. Chandranath Mishra Virakanya

18. Bhagyanaragan Jha Manorath

14. Vedanand Jha Vaidik Sangeet

15. Govinda Jha (i) Maithili ka Udhava O Vikas

(ii) Vyakaran Rachna



16. Durganath Jha Shrish Maithili Sahitya Ka Itihas

17. Rajlakshmi (i) Shrimad Bhagwat Prakash

(ii) Bibhisan sarnananna

(iii) Bhayamamata

18. Jagdish Mishra Shastriya Nibandh

19. Kishore Jha Rasaparichaya

20. Indra Kant Jha a (i) Sodh Ratnakar

(ii) Vidyapati Vimarsha

(iii) Likhanawali

21. Hansraj (i) O Je Kahalani

(ii) Jekinese

22. Baldeva Mishra Selected Research Papers

23. Jagdish Chandra Jha Sat Samudra Par

24. Bholanath Jha Maithili Bhasha

25. Chatranand Dokaharak Ankni

26. Radhakrishna Chaudhary (i) Sharantidha

(ii) Mithilka Rajnaitika Itihas

(iii) Mithila Ka Sanskritik Itihas

(ivj Maithili Sahityk

Nibandhawali

(v) Dhammapada (Translated

into Maithili)

(vi) Nanyadeva Ka Darbar

(Drama-published In

Mithila Darshan)

(vii) Rajyabhisheka (Mithila

Mihir)

(viii) Nilgagan Ka Neelkamal

(Mithila Mihir)

27. Prafulla Kumar (i) Nepal me Maithili Sahitya

Ka Itihas

(ii) Brahmagrama

28. Lakshman Shashtri Yudhisthira (Epic)

29. Amritdhari Singh (i) Maithili Jivan Paddhati Ka

Punarnirman

(ii) Yogadarshan

30. (Edited) Vijayasamkha

31. Upendranath Jha (i) Shrimad Bhagwata (translated

into Maithili)

(ii) Omarkhaiyam

32. Kumudnath Mishra Gitagovinda

33. Munishwar Jha (edited) Vidyapati Vangmany; Bhupari Kramana

34. Smarika published by Sarisabpahe Maithili Sahitya Parishad

35. Jayanti Devi Gaya Jatra

36. Jayadhari Singh (i) Baudh Gan me Tantric Siddhant

(ii) Kavya-mimansa

37. Ganganand Vigyanvarta

38. R. N Jha and N. N. Jha Vividh Nibandh



39. Shankar Kumar Jha Kavita Kalap

40. Shailendra Mohan Jha (edited) Chatur Chaturbhuja

41. Ramdeva Jha (edited) Hargowri Vivaha (of Jagagyo-timalla)

42. Loknath Mishra Vyavaharaka Lokegeet

43. Amaresh Pathak Nibandha Samkalan

44. Buddhidhari Singh Ramakar Sharasayya

45. Shri Kapil Prabhakar Khattar Kaka Chinme

46. Arsi Prasad Singh Phool

47. Ram Kishore Jha Bibhakar (ed.)Ram Sanehi Satak

(Bibhakar's father's collection)

48. Visnu Kishore Bechan Svatantrotar Maithili Nibandh

49. K. K. Thakur and (edited)—Lalit Nibandh

S. S. Jha Kant

50. Uttam Lal Mandal Ijot

51. Shyam Chandra Jha Udayasta

52. Nityanand Jha Dharti Jagi Uthal

53. Babu Saheb Choudhary Chandragupta

54. Lekhnath Mishra Prabhatiharana (by Jagat

(edited) Prakash Malla)

55. Girindra Mohan Mishra Kichchu Dekhal, Kichchu

Sunal (winner of Akademi

Award)

56. Dhumketu Agbanin

57. Parat-publication details not known

58. Amarnath Jha—Kshanika

59. Kishorenath Jha—Rasaparichaya

60. Durganath Shrish (i) Mahamatsya O Manu

(ii) Kathasara

61. Binod Bihari Varma—Maithila Karan Kayastha Ka Panjika Sarveksana

62. Ramdeva Jha—Nepalaka Silotkirna Maithili Geet

63. D. N. Jha Shrish—Geet Panchasika

64. Braj Kishore Thakur—Adhyayana O Vivechana

65. Damankant Jha—Gapastaka.

66. Vasukinath Jha (edited)—Maithili Sahitya Ka Ruparekha 2 vols.

67. Hansraj—Sandhan

68. Tantranath Jha—Maithili Lok Katha

69. Chatranand—Dokahar Ka Ankhi

70. Adya Jha—Kathamrta

70. Laliteshwar Jha—Santpariksha (Life of Sahibram Das)

In Austric Halle's (edited)—Sentences, Patterns and Structures in Selected Languages of Nepal, there is a chapter on Maithili Sentences' by Miss Alice Davis, published by the Tribhuvan University, Nepal—1973. (I owe this information to the famous Mathili poet, Nachiketa).

— Comprehensive Historical and Etymological Dictionary of the Maithili Language is being published from Allahabad.

— Ramanath Jha edited and published Kirtilata, Purushpari-ksha and Manimanjarinataka of Vidyapati.

— The Bihar Government has established a Maithili Akademy at Patna in May 1976.

— Dr. S. D. Seraheryany (Mosow) has submitted a Thesis on Vidyapati Thakur assessing his place in the history of Indian Literature and on the meaning of his Padavali 1974).

Appendix-II

List of Journals and Periodicals

hitherto Published in Maithili

1. Maithili Hit Sadhana (Jaipur—1905)

2. Mithila Moda (Kasi-1905)

(and again in 1937)

3. Mithila Mihir (Darbhanga—1908)

(Patna—1960)

4. Shri Maithili (Laheriasarai—1921),

5. Mithila (Laheriasarai—1924)

6. Maithila Bandhu (Ajmer—1935)

7. Bharati (Laheriasarai—1937)

8. Bibhuti (Muzaffarpur—1937)

9. Sahitya Patra (Darbhanga—1935)

10. Vaidehi (Kasi-1937)

11. Do (Sitamarhi—1949)

12. Do (Darbhanga—1949)



13. Satyasandesha (Kasi—1943)

14. Swadesha (Darbhanga—1948)

15. Maithila Jyoti (Patna—1948)

16. Mithilasevaka (Calcutta—1952)

17. Mithila Darshan (now Maithili Darsana) (Calcutta—1952)

18. Chaupadi (Patna—1953)

20. Mithila (Darbhanga—1952)

21. Pallava (Nehra)

22. Abhivyanjana (Patna, Saharsa)

23. Dainik Swadesha (Darbhanga)

24. Sanjiwani (Laheriasarai)

25. Akhar (Calcutta)

26. Mithilabani (Darbhanga—1968)

27. Mithila Mitra (Sultanganj)

28. Tatka (Jamshedpur)

29. Batuk (Allahabad)

30. Dhiyaputa (Lohna)

31. Sishu (Darbhanga)

32. Ijot (Darbhanga)

33. Janak (Darbhanga)

34. Nirman (Laheriasarai)

35. Matribani (Tharhi)

36. Matribani (Darbhanga)

37. Nutan Vishwa (Laheriasarai)

38. Maithili Samachar (Allahabad)
39. Mithila Amar (Aligarh)
40. Mithila Doot (Kanpur)
41. Mithili Alok (Ferozabad)
42. Sonamatl (Patna)
43. Swadeshvani (Deoghar)
44. Anama (Patna)
45. Sannipata (Patna)
46. Maithili (Biratnagar)
47. Foolpat (Kathmandu)
48. Agnipatra (Calcutta)
49. Maithili Prakash (Calcutta)
50. Mithila Bharati (Patna)
51. Apan Desha (Laheriasarai)
52. Mithila Bhumi (Latheriasari)
53. Mithila Times (Darbhanga)
54. Changur (Saharsa)
55. Sakti Bhumi
56. Maithili Kavita (Calcutta)
57. Ego Rahathi Raja
58. Lai Dhuan (Shivanagar)
59. Bhumhar (Laheriasarai)
60. Shikha (Calcutta)
61. Mahur (Darbhanga)



62. Lokemanch

63. Farak (Patna)

64. Karnamrit (Calcutta)

65. Desil Bayana (Calcutta)

66. Desh kosh (Calcutta)

67. Aarumbha (Patna)

68. Matipani (Patna)

विदेह नूतन अंक भाषापाक रचनालेखन-

इंग्लिशकोष-मैथिली- / मैथिलीकोष-इंग्लिश- प्रोजेक्टकेँ आगू बढ़ाऊ, अपन सुझाव आ योगदान ई-मेल द्वारा ggajendra@videha.com पर पठाऊ।

१.भारत आ नेपालक मैथिली भाषा-वैज्ञानिक लोकनि द्वारा बनाओल मानक शैली आ २.मैथिलीमे भाषा सम्पादन पाठ्यक्रम

१.नेपाल आ भारतक मैथिली भाषा-वैज्ञानिक लोकनि द्वारा बनाओल मानक शैली

१.१. नेपालक मैथिली भाषा वैज्ञानिक लोकनि द्वारा बनाओल मानक उच्चारण आ लेखन शैली

(भाषाशास्त्री डा. रामावतार यादवक धारणाकेँ पूर्ण रूपसँ सङ्ग लऽ निर्धारित)

मैथिलीमे उच्चारण तथा लेखन

१.*पञ्चमाक्षर आ अनुस्वार:* पञ्चमाक्षरान्तर्गत ङ, ञ, ण, न एवं म अबैत अछि। संस्कृत भाषाक अनुसार शब्दक अन्तमे जाहि वर्गक अक्षर रहैत अछि ओही वर्गक पञ्चमाक्षर अबैत अछि। जेना-

अङ्क (क वर्गक रहबाक कारणे अन्तमे ङ् आएल अछि।)

पञ्च (च वर्गक रहबाक कारणे अन्तमे ञ् आएल अछि।)

खण्ड (ट वर्गक रहबाक कारणे अन्तमे ण् आएल अछि।)

सन्धि (त वर्गक रहबाक कारणे अन्तमे न् आएल अछि।)

खम्भ (प वर्गक रहबाक कारणे अन्तमे म् आएल अछि।)

उपर्युक्त बात मैथिलीमे कम देखल जाइत अछि। पञ्चमाक्षरक बदलामे अधिकांश जगहपर अनुस्वारक प्रयोग देखल जाइछ। जेना- अंक, पंच, खंड, संधि, खंभ आदि। व्याकरणविद पण्डित गोविन्द झाक कहब छनि जे कवर्ग, चवर्ग आ टवर्गसँ पूर्व अनुस्वार लिखल जाए तथा तवर्ग आ पवर्गसँ पूर्व पञ्चमाक्षरे लिखल जाए। जेना- अंक, चंचल, अंडा, अन्त तथा कम्पन। मुदा हिन्दीक निकट रहल आधुनिक लेखक एहि बातकेँ नहि मानैत छथि। ओ लोकनि अन्त आ कम्पनक जगहपर सेहो अंत आ कंपन लिखैत देखल जाइत छथि।

नवीन पद्धति किछु सुविधाजनक अवश्य छैक। किएक तँ एहिमे समय आ स्थानक बचत होइत छैक। मुदा कतोक बेर हस्तलेखन वा मुद्रणमे अनुस्वारक छोट सन बिन्दु स्पष्ट नहि भेलासँ अर्थक अनर्थ होइत सेहो देखल जाइत अछि। अनुस्वारक प्रयोगमे उच्चारण-दोषक सम्भावना सेहो ततबए देखल जाइत अछि। एतदर्थ कसँ लऽ कऽ पवर्ग धरि पञ्चमाक्षरेक प्रयोग करब उचित अछि। यसँ लऽ कऽ ज्ञ धरिक अक्षरक सङ्ग अनुस्वारक प्रयोग करबामे कतहु कोनो विवाद नहि देखल जाइछ।

२.*ढ आ ढ़* : ढ़क उच्चारण “र् ह”जकाँ होइत अछि। अतः जतऽ “र् ह”क उच्चारण हो ओतऽ मात्र ढ़ लिखल जाए। आन ठाम खाली ढ लिखल जएबाक चाही। जेना-

ढ = ढाकी, ढेकी, ढीठ, ढेउआ, ढङ्ग, ढेरी, ढाकनि, ढाठ आदि।

ढ़ = पढ़ाइ, बढ़ब, गढ़ब, मढ़ब, बुढ़बा, साँढ़, गाढ़, रीढ़, चाँढ़, सीढ़ी, पीढ़ी आदि।

उपर्युक्त शब्द सभकेँ देखलासँ ई स्पष्ट होइत अछि जे साधारणतया शब्दक शुरूमे ढ आ मध्य तथा अन्तमे ढ़ अबैत अछि। इएह नियम ड आ ड़क सन्दर्भ सेहो लागू होइत अछि।

३.*व आ ब* : मैथिलीमे “व”क उच्चारण ब कएल जाइत अछि, मुदा ओकरा ब रूपमे नहि लिखल जएबाक चाही। जेना- उच्चारण : बैद्यनाथ, बिद्या, नब, देबता, बिष्णु, बंश, बन्दना आदि। एहि सभक स्थानपर क्रमशः वैद्यनाथ, विद्या, नव, देवता, विष्णु, वंश, वन्दना लिखबाक चाही। सामान्यतया व उच्चारणक लेल ओ प्रयोग कएल जाइत अछि। जेना- ओकील, ओजह आदि।

४.*य आ ज* : कतहु-कतहु “य”क उच्चारण “ज”जकाँ करैत देखल जाइत अछि, मुदा ओकरा ज नहि लिखबाक चाही। उच्चारणमे यज्ञ, जदि, जमुना, जुग, जाबत, जोगी, जदु, जम आदि कहल जाएबला शब्द सभकेँ क्रमशः यज्ञ, यदि, यमुना, युग, यावत, योगी, यदु, यम लिखबाक चाही।

५.*ए आ य* : मैथिलीक वर्तनीमे ए आ य दुनू लिखल जाइत अछि।

प्राचीन वर्तनी- कएल, जाए, होएत, माए, भाए, गाए आदि।

नवीन वर्तनी- कयल, जाय, होयत, माय, भाय, गाय आदि।

सामान्यतया शब्दक शुरूमे ए मात्र अबैत अछि। जेना एहि, एना, एकर, एहन आदि। एहि शब्द सभक स्थानपर यहि, यना, यकर, यहन आदिक प्रयोग नहि करबाक चाही। यद्यपि मैथिलीभाषी थारू सहित किछु जातिमे शब्दक आरम्भोमे “ए”केँ य कहि उच्चारण कएल जाइत अछि।

ए आ ''य''क प्रयोगक सन्दर्भमे प्राचीने पद्धतिक अनुसरण करब उपयुक्त मानि एहि पुस्तकमे ओकरे प्रयोग कएल गेल अछि। किएक तँ दुनूक लेखनमे कोनो सहजता आ दुरूहताक बात नहि अछि। आ मैथिलीक सर्वसाधारणक उच्चारण-शैली यक अपेक्षा एसँ बेसी निकट छैक। खास कऽ कएल, हएब आदि कतिपय शब्दकेँ कैल, हैब आदि रूपमे कतहु-कतहु लिखल जाएब सेहो ''ए''क प्रयोगकेँ बेसी समीचीन प्रमाणित करैत अछि।

६.*हि, हु तथा एकार, ओकार* : मैथिलीक प्राचीन लेखन-परम्परामे कोनो बातपर बल दैत काल शब्दक पाछाँ हि, हु लगाओल जाइत छैक। जेना- हुनकहि, अपनहु, ओकरहु, तत्कालहि, चोट्टहि, आनहु आदि। मुदा आधुनिक लेखनमे हिक स्थानपर एकार एवं हुक स्थानपर ओकारक प्रयोग करैत देखल जाइत अछि। जेना- हुनके, अपनो, तत्काले, चोट्टे, आनो आदि।

७.*ष तथा ख* : मैथिली भाषामे अधिकांशतः षक उच्चारण ख होइत अछि। जेना- षड्यन्त्र (खडयन्त्र), षोडशी (खोडशी), षट्कोण (खटकोण), वृषेश (वृखेश), सन्तोष (सन्तोख) आदि।

८.*ध्वनि-लोप* : निम्नलिखित अवस्थामे शब्दसँ ध्वनि-लोप भऽ जाइत अछि:

(क) क्रियान्वयी प्रत्यय अयमे य वा ए लुप्त भऽ जाइत अछि। ओहिमे सँ पहिने अक उच्चारण दीर्घ भऽ जाइत अछि। ओकर आगाँ लोप-सूचक चिह्न वा विकारी (’ / ऽ) लगाओल जाइछ। जेना-

पूर्ण रूप : पढए (पढय) गेलाह, कए (कय) लेल, उठए (उठय) पडतौक।

अपूर्ण रूप : पढ’ गेलाह, क’ लेल, उठ’ पडतौक।

पढऽ गेलाह, कऽ लेल, उठऽ पडतौक।

(ख) पूर्वकालिक कृत आय (आए) प्रत्ययमे य (ए) लुप्त भऽ जाइछ, मुदा लोप-सूचक विकारी नहि लगाओल जाइछ। जेना-

पूर्ण रूप : खाए (य) गेल, पठाय (ए) देब, नहाए (य) अएलाह।

अपूर्ण रूप : खा गेल, पठा देब, नहा अएलाह।

(ग) स्त्री प्रत्यय इक उच्चारण क्रियापद, संज्ञा, ओ विशेषण तीनूमे लुप्त भऽ जाइत अछि। जेना-

पूर्ण रूप : दोसरि मालिनि चलि गेलि।

अपूर्ण रूप : दोसर मालिन चलि गेल।

(घ) वर्तमान कृदन्तक अन्तिम त लुप्त भऽ जाइत अछि। जेना-

पूर्ण रूप : पढैत अछि, बजैत अछि, गबैत अछि।

अपूर्ण रूप : पढै अछि, बजै अछि, गबै अछि।

(ङ) क्रियापदक अवसान इक, उक, ऐक तथा हीकमे लुप्त भऽ जाइत अछि। जेना-

पूर्ण रूप: छियौक, छियैक, छहीक, छौक, छैक, अबितैक, होइक।

अपूर्ण रूप : छियौ, छियै, छही, छौ, छै, अबितै, होइ।

(च) क्रियापदीय प्रत्यय न्ह, हु तथा हकारक लोप भऽ जाइछ। जेना-

पूर्ण रूप : छन्हि, कहलन्हि, कहलहुँ, गेलह, नहि।

अपूर्ण रूप : छनि, कहलनि, कहलौँ, गेलऽ, नइ, नञि, नै।

९.*ध्वनि स्थानान्तरण* : कोनो-कोनो स्वर-ध्वनि अपना जगहसँ हटि कऽ दोसर ठाम चलि जाइत अछि। खास कऽ ह्रस्व इ आ उक सम्बन्धमे ई बात लागू होइत अछि। मैथिलीकरण भऽ गेल शब्दक मध्य वा अन्तमे जँ ह्रस्व इ वा उ आबए तँ ओकर ध्वनि स्थानान्तरित भऽ एक अक्षर आगाँ आबि जाइत अछि। जेना- शनि (शइन), पानि (पाइन), दालि (दाइल), माटि (माइट), काछु (काउछ), मासु (माउस) आदि। मुदा तत्सम शब्द सभमे ई निअम लागू नहि होइत अछि। जेना- रश्मिकेँ रइश्म आ सुधांशुकेँ सुधाउंस नहि कहल जा सकैत अछि।

१०.*हलन्त()क प्रयोग* : मैथिली भाषामे सामान्यतया हलन्त ()क आवश्यकता नहि होइत अछि। कारण जे शब्दक अन्तमे अ उच्चारण नहि होइत अछि। मुदा संस्कृत भाषासँ जहिनाक तहिना मैथिलीमे आएल (तत्सम) शब्द सभमे हलन्त प्रयोग कएल जाइत अछि। एहि पोथीमे सामान्यतया सम्पूर्ण शब्दकेँ मैथिली भाषा सम्बन्धी निअम अनुसार हलन्तविहीन राखल गेल अछि। मुदा व्याकरण सम्बन्धी प्रयोजनक लेल अत्यावश्यक स्थानपर कतहु-कतहु हलन्त देल गेल अछि। प्रस्तुत पोथीमे मथिली लेखनक प्राचीन आ नवीन दुनू शैलीक सरल आ समीचीन पक्ष सभकेँ समेटि कऽ वर्ण-विन्यास कएल गेल अछि। स्थान आ समयमे बचतक सङ्गहि हस्त-लेखन तथा तकनीकी दृष्टिसँ सेहो सरल होबऽबला हिसाबसँ वर्ण-विन्यास मिलाओल गेल अछि। वर्तमान समयमे मैथिली मातृभाषी पर्यन्तकेँ आन भाषाक माध्यमसँ मैथिलीक ज्ञान लेबऽ पडि रहल परिप्रेक्ष्यमे लेखनमे सहजता तथा एकरूपतापर ध्यान देल गेल अछि। तखन मैथिली भाषाक मूल विशेषता सभ कुण्ठित नहि होइक, ताहू दिस लेखक-मण्डल सचेत अछि। प्रसिद्ध भाषाशास्त्री डा. रामावतार यादवक कहब छनि जे सरलताक अनुसन्धानमे एहन अवस्था किन्नहु ने आबऽ देबाक चाही जे भाषाक विशेषता छाँहमे पडि जाए।

-(भाषाशास्त्री डा. रामावतार यादवक धारणाकेँ पूर्ण रूपसँ सङ्ग लऽ निर्धारित)

१.२. मैथिली अकादमी, पटना द्वारा निर्धारित मैथिली लेखन-शैली

१. जे शब्द मैथिली-साहित्यक प्राचीन कालसँ आइ धरि जाहि वर्त्तनीमे प्रचलित अछि, से सामान्यतः ताहि वर्त्तनीमे लिखल जाय- उदाहरणार्थ-

ग्राह्य

एखन
ठाम
जकर, तकर
तनिकर



ejournal विदेह प्रथम मैथिली पाक्षिक ई पत्रिका 'विदेह' १५१ म अंक ०१ अप्रैल २०१४ (वर्ष ७ मास ७६ अंक १५१) मानुषीमिह संस्कृताम् ISSN 2229-547X VIDEHA

अछि

अग्राह्य
अखन, अखनि, एखेन, अखनी
ठिमा, ठिना, ठमा
जेकर, तेकर
तिनकर। (वैकल्पिक रूपेँ ग्राह्य)
ऐछ, अहि, ए।

२. निम्नलिखित तीन प्रकारक रूप वैकल्पिकतया अपनाओल जाय: भऽ गेल, भय गेल वा भए गेल। जा रहल अछि, जाय रहल अछि, जाए रहल अछि। कर' गेलाह, वा करय गेलाह वा करए गेलाह।

३. प्राचीन मैथिलीक 'न्ह' ध्वनिक स्थानमे 'न' लिखल जाय सकैत अछि यथा कहलनि वा कहलन्हि।

४. 'ऐ' तथा 'औ' ततय लिखल जाय जत' स्पष्टतः 'अइ' तथा 'अउ' सदृश उच्चारण इष्ट हो। यथा- देखैत, छलैक, बौआ, छौक इत्यादि।

५. मैथिलीक निम्नलिखित शब्द एहि रूपे प्रयुक्त होयत: जैह, सैह, इएह, ओऐह, लैह तथा दैह।

६. ह्रस्व इकारांत शब्दमे 'इ' के लुप्त करब सामान्यतः अग्राह्य थिक। यथा- ग्राह्य देखि आबह, मालिनि गेलि (मनुष्य मात्रमे)।

७. स्वतंत्र ह्रस्व 'ए' वा 'य' प्राचीन मैथिलीक उद्धरण आदिमे तँ यथावत राखल जाय, किंतु आधुनिक प्रयोगमे वैकल्पिक रूपेँ 'ए' वा 'य' लिखल जाय। यथा:- कयल वा कएल, अयलाह वा अएलाह, जाय वा जाए इत्यादि।

८. उच्चारणमे दू स्वरक बीच जे 'य' ध्वनि स्वतः आबि जाइत अछि तकरा लेखमे स्थान वैकल्पिक रूपेँ देल जाय। यथा- धीआ, अढैआ, विआह, वा धीया, अढैया, बियाह।

९. सानुनासिक स्वतंत्र स्वरक स्थान यथासंभव 'ञ' लिखल जाय वा सानुनासिक स्वर। यथा:- मैञा, कनिञा, किरतनिञा वा मैआँ, कनिआँ, किरतनिआँ।

१०. कारकक विभक्तिक निम्नलिखित रूप ग्राह्य:- हाथकेँ, हाथसँ, हाथेँ, हाथक, हाथमे। 'मे' मे अनुस्वार सर्वथा त्याज्य थिक। 'क' क वैकल्पिक रूप 'केर' राखल जा सकैत अछि।

११. पूर्वकालिक क्रियापदक बाद 'कय' वा 'कए' अव्यय वैकल्पिक रूपेँ लगाओल जा सकैत अछि। यथा:- देखि कय वा देखि कए।

१२. माँग, भाँग आदिक स्थानमे माङ, भाङ इत्यादि लिखल जाय।

१३. अर्द्ध 'न' ओ अर्द्ध 'म' क बदला अनुसार नहि लिखल जाय, किंतु छापाक सुविधार्थ अर्द्ध 'ङ' , 'ञ', तथा 'ण' क बदला अनुस्वारो लिखल जा सकैत अछि। यथा:- अङ्क, वा अंक, अञ्चल वा अंचल, कण्ठ वा कंठ।

१४. हलंत चिह्न निअमतः लगाओल जाय, किंतु विभक्तिक संग अकारांत प्रयोग कएल जाय। यथा:- श्रीमान्, किंतु श्रीमानक।

१५. सभ एकल कारक चिह्न शब्दमे सटा क' लिखल जाय, हटा क' नहि, संयुक्त विभक्तिक हेतु फराक लिखल जाय, यथा घर परक।

१६. अनुनासिककेँ चन्द्रबिन्दु द्वारा व्यक्त कयल जाय। परंतु मुद्रणक सुविधार्थ हि समान जटिल मात्रापर अनुस्वारक प्रयोग चन्द्रबिन्दुक बदला कयल जा सकैत अछि। यथा- हिँ केर बदला हिं।

१७. पूर्ण विराम पासीसँ (।) सूचित कयल जाय।

१८. समस्त पद सटा क' लिखल जाय, वा हाइफेनसँ जोडि क' , हटा क' नहि।

१९. लिअ तथा दिअ शब्दमे बिकारी (ऽ) नहि लगाओल जाय।

२०. अंक देवनागरी रूपमे राखल जाय।

२१.किछु ध्वनिक लेल नवीन चिन्ह बनबाओल जाय। जा' ई नहि बनल अछि ताबत एहि दुनू ध्वनिक बदला पूर्ववत् अय/ आय/ अए/ आए/ आओ/ अओ लिखल जाय। आकि ऎ वा ऒ सँ व्यक्त कएल जाय।

ह./- गोविन्द झा ११/८/७६ श्रीकान्त ठाकुर ११/८/७६ सुरेन्द्र झा "सुमन" ११/०८/७६

२. मैथिलीमे भाषा सम्पादन पाठ्यक्रम

२.१. उच्चारण निर्देश: (बोल्ड कएल रूप ग्राह्य):-

दन्त न क उच्चारणमे दाँतमे जीह सटत- जेना बाजू नाम , मुदा ण क उच्चारणमे जीह मूर्धामे सटत (नै सटैए तँ उच्चारण दोष अछि)- जेना बाजू गणेश। तालव्य शमे जीह तालुसँ , षमे मूर्धासँ आ दन्त समे दाँतसँ सटत। निशाँ, सभ आ शोषण बाजि कऽ देखू। मैथिलीमे ष कें वैदिक संस्कृत जकाँ ख सेहो उच्चरित कएल जाइत अछि, जेना वर्षा, दोष। य अनेको स्थानपर ज जकाँ उच्चरित होइत अछि आ ण ड जकाँ (यथा संयोग आ गणेश संजोग आ

गड़ेस उच्चरित होइत अछि)। मैथिलीमे व क उच्चारण ब, श क उच्चारण स आ य क उच्चारण ज सेहो होइत अछि।

ओहिना ह्रस्व इ बेशीकाल मैथिलीमे पहिने बाजल जाइत अछि कारण देवनागरीमे आ मिथिलाक्षरमे ह्रस्व इ अक्षरक पहिने लिखलो जाइत आ बाजलो जएबाक चाही। कारण जे हिन्दीमे एकर दोषपूर्ण उच्चारण होइत अछि (लिखल तँ पहिने जाइत अछि मुदा बाजल बादमे जाइत अछि), से शिक्षा पद्धतिक दोषक कारण हम सभ ओकर उच्चारण दोषपूर्ण ढंगसँ कऽ रहल छी।

अछि- अ इ छ ऐछ (उच्चारण)

छथि- छ इ थ छैथ (उच्चारण)

पहुँचि- प हुँ इ च (उच्चारण)

आब अ आ इ ई ए ऐ ओ औ अं अः ऋ ऐ सभ लेल मात्रा सेहो अछि, मुदा ऐमे ई ऐ ओ औ अं अः ऋ कें संयुक्ताक्षर रूपमे गलत रूपमे प्रयुक्त आ उच्चरित कएल जाइत अछि। जेना ऋ कें री रूपमे उच्चरित करब। आ देखियौ- ऐ लेल देखिऔ क

प्रयोग अनुचित। मुदा देखिऐ लेल देखियै अनुचित। क् सँ ह धरि अ सम्मिलित भेलासँ क सँ ह बनैत अछि, मुदा उच्चारण काल हलन्त युक्त शब्दक अन्तक उच्चारणक प्रवृत्ति बढल अछि, मुदा हम जखन मनोजमे ज् अन्तमे बजैत छी, तखनो पुरनका लोककेँ बजैत सुनबन्हि- मनोजऽ, वास्तवमे ओ अ युक्त ज् = ज बजै छथि।

फेर ज्ञ अछि ज् आ ञ क संयुक्त मुदा गलत उच्चारण होइत अछि- ग्य। ओहिना क्ष अछि क् आ ष क संयुक्त मुदा उच्चारण होइत अछि छ। फेर श् आ र क संयुक्त अछि श्र (जेना श्रमिक) आ स् आ र क संयुक्त अछि स्र (जेना मिस्र)। त्र भेल त+र ।

उच्चारणक ऑडियो फाइल विदेह आर्काइव http://www.videha.co.in/ पर उपलब्ध अछि। फेर केँ / सँ / पर पूर्व अक्षरसँ सटा कऽ लिखू मुदा तँ / कऽ हटा कऽ। ऐमे सँ मे पहिल सटा कऽ लिखू आ बादबला हटा कऽ। अंकक बाद टा लिखू सटा कऽ मुदा अन्य ठाम टा लिखू हटा कऽ– जेना

छहटा मुदा सभ टा। फेर ६अ म सातम लिखू- छठम सातम नै। घरबलामे बला मुदा घरवालीमे वाली प्रयुक्त करू।

रहए-

रहै मुदा सकैए (उच्चारण सकै-ए)।

मुदा कखनो काल रहए आ रहै मे अर्थ भिन्नता सेहो, जेना से कम्मो जगहमे पार्किंग करबाक अभ्यास रहै ओकरा। पुछलापर पता लागल जे ढुनढुन नाम्रा ई ड्राइवर कनाट प्लेसक पार्किंगमे काज करैत रहए।

छलै, छलए मे सेहो ऐ तरहक भेल। छलए क उच्चारण छल-ए सेहो।

संयोगने- (उच्चारण संजोगने)

केँ/ कऽ

केर- क (

केर क प्रयोग गद्यमे नै करू , पद्यमे कऽ सकै छी।)

क (जेना रामक)

–रामक आ संगे (उच्चारण राम के / राम कऽ सेहो)

सँ- सऽ (उच्चारण)

चन्द्रबिन्दु आ अनुस्वार- अनुस्वारमे कंठ धरिक प्रयोग होइत अछि मुदा चन्द्रबिन्दुमे नै। चन्द्रबिन्दुमे कनेक एकारक सेहो उच्चारण होइत अछि- जेना रामसँ- (उच्चारण राम सऽ) रामकेँ- (उच्चारण राम कऽ/ राम के सेहो)।

केँ जेना रामकेँ भेल हिन्दीक को (राम को)- राम को= रामकेँ

क जेना रामक भेल हिन्दीक का (राम का) राम का= रामक

कऽ जेना जा कऽ भेल हिन्दीक कर (जा कर) जा कर= जा कऽ

सँ भेल हिन्दीक से (राम से) राम से= रामसँ

सऽ , तऽ , त , केर (गद्यमे) ऐ चारू शब्द सबहक प्रयोग अवांछित।

के दोसर अर्थें प्रयुक्त भऽ सकैए- जेना, के कहलक? विभक्ति "क"क बदला एकर प्रयोग अवांछित।

नञि, नहि, नै, नइ, नँइ, नइँ, नइं ऐ सभक उच्चारण आ लेखन - नै

त्त्व क बदलामे त्व जेना महत्वपूर्ण (महत्त्वपूर्ण नै) जतए अर्थ बदलि जाए ओतहि मात्र तीन अक्षरक संयुक्ताक्षरक प्रयोग उचित। सम्पति- उच्चारण स म्प इ त (सम्पत्ति नै- कारण सही उच्चारण आसानीसँ सम्भव नै)। मुदा सर्वोत्तम (सर्वोतम नै)।

राष्ट्रिय (राष्ट्रीय नै)

सकैए/ सकै (अर्थ परिवर्तन)

पोछैले/ पोछै लेल/ पोछए लेल

पोछैए/ पोछए/ (अर्थ परिवर्तन) पोछए/ पोछै

ओ लोकनि (हटा कऽ, ओ मे बिकारी नै)

ओइ/ ओहि

ओहिले/

ओहि लेल/ ओही लऽ

जएबेँ/ बैसबेँ

पँचभइयाँ

देखियौक/ (देखिऔक नै- तहिना अ मे ह्रस्व आ दीर्घक मात्राक प्रयोग अनुचित)

जकाँ / जेकाँ

तँइ/ तैँ/

होएत / हएत

नञि/ नहि/ नँइ/ नइँ/ नै

सौँसे/ सौँसे

बड /

बडी (झोराओल)

गाए (गाइ नहि), मुदा गाइक दूध (गाएक दूध नै।)

रहलौं/ पहिरतैँ

हमहीं/ अहीं

सब - सभ

सबहक - सभहक

धरि - तक

गप- बात

बूझब - समझब

बुझलौं/ समझलौं/ बुझलहुँ - समझलहुँ

हमरा आर - हम सभ

आकि- आ कि

सकैछ/ करैछ (गद्यमे प्रयोगक आवश्यकता नै)

होइन/ होनि

जाइन (जानि नै, जेना देल जाइन) मुदा जानि-बूझि (अर्थ परिवर्तन)

पइठ/ जाइठ

आउ/ जाउ/ आऊ/ जाऊ

मे, कँ, सँ, पर (शब्दसँ सटा कऽ) तँ कऽ धऽ दऽ (शब्दसँ हटा कऽ) मुदा दूटा वा बेसी विभक्ति संग रहलापर पहिल विभक्ति टाकेँ सटाऊ। जेना ऐमे सँ ।

एकटा , दूटा (मुदा कए टा)

बिकारीक प्रयोग शब्दक अन्तमे, बीचमे अनावश्यक रूपेँ नै। आकारान्त आ अन्तमे अ क बाद बिकारीक प्रयोग नै (जेना दिअ

, आ/ दिय' , आ', आ नै)

अपोस्ट्रोफीक प्रयोग बिकारीक बदलामे करब अनुचित आ मात्र फॉन्टक तकनीकी न्यूनताक परिचायक)- ओना बिकारीक संस्कृत रूप ऽ अवग्रह कहल जाइत अछि आ वर्तनी आ उच्चारण दुनू ठाम एकर लोप रहैत अछि/ रहि सकैत अछि (उच्चारणमे लोप रहिते अछि)। मुदा अपोस्ट्रोफी सेहो अंग्रेजीमे पसेसिव केसमे होइत अछि आ फ्रेंचमे शब्दमे जतए एकर प्रयोग होइत अछि जेना raison d'etre एतए सेहो एकर उच्चारण रैजौन डेटर होइत अछि, माने अपोस्ट्रॉफी अवकाश नै दैत अछि वरन जोड़ैत अछि, से एकर प्रयोग बिकारीक बदला देनाइ तकनीकी रूपेँ सेहो अनुचित)।

अइमे, एहिमे/ ऐमे

जइमे, जाहिमे

एखन/ अखन/ अइखन

कें (के नहि) मे (अनुस्वार रहित)

भऽ

मे

दऽ

तँ (तऽ, त नै)

सँ (सऽ स नै)

गाछ तर

गाछ लग

साँझ खन

जो (जो go, करै जो do)

तै/तइ जेना- तै दुआरे/ तइमे/ तइले

जै/जइ जेना- जै कारण/ जइसँ/ जइले

ऐ/अइ जेना- ऐ कारण/ ऐसँ/ अइले/ मुदा एकर एकटा खास प्रयोग- लालति कतेक दिनसँ कहैत रहैत अइ

लै/लइ जेना लैसँ/ लइले/ लै दुआरे

लहँ/ लौं

गेलौं/ लेलौं/ लेलँह/ गेलहुँ/ लेलहुँ/ लेलँ

जइ/ जाहि/ जै

जहिठाम/ जाहिठाम/ जइठाम/ जैठाम

एहि/ अहि/

अइ (वाक्यक अंतमे ग्राह्य(/ ऐ

अइछ/ अछि/ ऐछ

तइ/ तहि/ तै/ ताहि



ओहि/ ओइ

सीखि/ सीख

जीवि/ जीवी/ जीब

भलेहीं/ भलहि

तैं/ तँइ/ तँए

जाएब/ जएब

लइ/ लै

छइ/ छै

नहि/ नै/ नइ

गइ/ गै

छनि/ छन्हि ...

समए शब्दक संग जखन कोनो विभक्ति जुटै छै तखन समै जना समैपर इत्यादि। असगरमे हृदए आ विभक्ति जुटने हृदे जना हृदेसँ, हृदेमे इत्यादि।

जइ/ जाहि/

जै

जहिठाम/ जाहिठाम/ जइठाम/ जैठाम

एहि/ अहि/ अइ/ ऐ

अइछ/ अछि/ ऐछ

तइ/ तहि/ तै/ ताहि

ओहि/ ओइ

सीखि/ सीख

जीवि/ जीवी/

जीब

भले/ भलेहीं/

भलहि

तैं/ तँइ/ तँए

जाएब/ जएब

लइ/ लै

छइ/ छै

नहि/ नै/ नइ

गइ/

गै

छनि/ छन्हि

चुकल अछि/ गेल गछि

२.२. मैथिलीमे भाषा सम्पादन पाठ्यक्रम

नीचाँक सूचीमे देल विकल्पमेसँ लैंगुएज एडीटर द्वारा कोन रूप चुनल जेबाक चाही:

बोल्ड कएल रूप ग्राह्य:

१.होयबला/ होबयबला/ होमयबला/ हेब'बला, हेम'बला/ होयबाक/होबएबला /होएबाक

२. आ'/आऽ

आ

३. क' लेने/कऽ लेने/कए लेने/कय लेने/ल'/लऽ/लय/लए

४. भ' गेल/भऽ गेल/भय गेल/भए

गेल

५. कर' गेलाह/करऽ

गेलह/करए गेलाह/करय गेलाह

६.

लिअ/दिअ लिय',दिय',लिअ',दिय'/

७. कर' बला/करऽ बला/ करय बला करैबला/क'र' बला /

करैवाली

८. बला वला (पुरूष), वाली (स्त्री) ९



.

आङ्ल आंग्ल

१०. प्रायः प्रायह

११. दुःख दुख १

२. चलि गेल चल गेल/चैल गेल

१३. देलखिन्ह देलकिन्ह, देलखिन

१४.

देखलन्हि देखलनि/ देखलैन्ह

१५. छथिन्ह/ छलन्हि छथिन/ छलैन/ छलनि

१६. चलैत/दैत चलति/दैति

१७. एखनो

अखनो

१८.

बढ़नि बढइन बढन्हि

१९. ओ'/ओऽ(सर्वनाम) ओ

२०

. ओ (संयोजक) ओ'/ओऽ

२१. फाँगि/फाङ्गि फाइंग/फाइङ

२२.

जे जे'/जेऽ २३. ना-नुकुर ना-नुकर

२४. केलन्हि/केलनि/कयलन्हि

२५. तखनतँ/ तखन तँ

२६. जा

रहल/जाय रहल/जाए रहल

२७. निकलय/निकलए

लागल/ लगल बहराय/ बहराए लागल/ लगल निकल'/बहरै लागल

२८. ओतय/ जतय जत'/ ओत'/ जतए/ ओतए

२९.

की फूरल जे कि फूरल जे

३०. जे जे'/जेऽ

३१. कूदि / यादि(मोन पारब) कूइद/याइद/कूद/याद/

यादि (मोन)

३२. इहो/ ओहो

३३.

हँसए/ हँसय हँसऽ

३४. नौ आकि दस/नौ किंवा दस/ नौ वा दस

३५. सासु-ससुर सास-ससुर

३६. छह/ सात छ/छः/सात

३७.

की की'/ कीऽ (दीर्घीकारान्तमे ऽ वर्जित)

३८. जबाब जवाब

३९. करएताह/ करेताह करयताह

४०. दलान दिशि दलान दिश/दलान दिस

४१

. गेलाह गएलाह/गयलाह

४२. किछु आर/ किछु और/ किछ आर

४३. जाइ छल/ जाइत छल जाति छल/जैत छल

४४. पहुँचि/ भेट जाइत छल/ भेट जाइ छलए पहुँच/ भेटि जाइत छल

४५.

जबान (युवा)/ जवान(फौजी)



४६. लय/ लए क'/ कऽ/ लए कए / लऽ कऽ/ लऽ कए

४७. ल'/लऽ कय/

कए

४८. एखन / एखने / अखन / अखने

४९.

अहींकेँ अहींकेँ

५०. गहींर गहींर

५१.

धार पार केनाइ धार पार केनाय/केनाए

५२. जेकाँ जेँकाँ/

जकाँ

५३. तहिना तेहिना

५४. एकर अकर

५५. बहिनउ बहनोइ

५६. बहिन बहिनि

५७. बहिन-बहिनोइ

बहिन-बहनउ

५८. नहि/ नै

५९. करबा / करबाय/ करबाए

६०. तँ/ त ऽ तय/तए

६१. भैयारी मे छोट-भाए/भै/, जेठ-भाय/भाइ,

६२. गिनतीमे दू भाइ/भाए/भाँइ

६३. ई पोथी दू भाइक/ भाँइ/ भाए/ लेल। यावत जावत

६४. माय मै / माए मुदा माइक ममता

६५. देन्हि/ दइन दनि/ दएन्हि/ दयन्हि दन्हि/ दैन्हि



६६. द'/ दऽ/ दए

६७. ओ (संयोजक) ओऽ (सर्वनाम)

६८. तका कए तकाय तकाए

६९. पैरे (on foot) पएरे कएक/ कैक

७०.

ताहुमे/ ताहूमे

७१.

पुत्रीक

७२.

बजा कय/ कए / कऽ

७३. बननाय/बननाइ

७४. कोला

७५.

दिनुका दिनका

७६.

ततहिसँ

७७. गरबओलन्हि/ गरबौलनि/

गरबेलन्हि/ गरबेलनि

७८. बालु बालू

७९.

चेन्ह चिन्ह(अशुद्ध)

८०. जे जे'

८१

. से/ के से'/के'

८२. एखुनका अखनुका

८३. भुमिहार भूमिहार

८४. सुग्गर

/ सुगरक/ सूगर

८५. झठहाक झटहाक ८६.

छूबि

८७. करइयो/ओ करैयो ने देलक /करियौ-करइयौ

८८. पुबारि

पुबाइ

८९. झगड़ा-झाँटी

झगड़ा-झाँटि

९०. पएरे-पएरे पैरे-पैरे

९१. खेलएबाक

९२. खेलेबाक

९३. लगा

९४. होए- हो _होअए

९५. बुझल बूझल

९६.

बूझल (संबोधन अर्थमे)

९७. यैह यएह / इएह/ सैह/ सएह

९८. तातिल

९९. अयनाय- अयनाइ/ अएनाइ/ एनाइ

१००. निन्न- निन्द

१०१.

बिनु बिन

१०२. जाए जाइ

१०३.

जाइ (in different sense)-last word of sentence

१०४. छत पर आबि जाइ

१०५.

ने

१०६. खेलाए (play) खेलाइ

१०७. शिकाइत- शिकायत

१०८.

ढप- ढ़प

१०९

. पढ़- पढ

११०. कनिए/ कनिये कनिञे

१११. राकस- राकश

११२. होए/ होय होइ

११३. अउरदा-

औरदा

११४. बुझेलन्हि (different meaning- got understand)

११५. बुझएलन्हि/बुझेलनि/ बुझयलन्हि (understood himself)

११६. चलि- चल/ चलि गेल

११७. खधाइ- खधाय

११८.

मोन पाड़लखिन्ह/ मोन पाड़लखिन/ मोन पारलखिन्ह

११९. कैक- कएक- कइएक

१२०.

लग ल'ग



१२१. जरेनाइ

१२२. जरौनाइ जरओनाइ- जरएनाइ/

जरेनाइ

१२३. होइत

१२४.

गरबेलन्हि/ गरबेलनि गरबौलन्हि/ गरबौलनि

१२५.

चिखैत- (to test)चिखइत

१२६. करइयो (willing to do) करैयो

१२७. जेकरा- जकरा

१२८. तकरा- तेकरा

१२९.

बिदेसर स्थानेमे/ बिदेसरे स्थानमे

१३०. करबयलहुँ/ करबएलहुँ/ करबेलहुँ करबेलौं

१३१.

हारिक (उच्चारण हाइरक)

१३२. ओजन वजन आफसोच/ अफसोस कागत/ कागच/ कागज

१३३. आधे भाग/ आध-भागे

१३४. पिचा / पिचाय/पिचाए

१३५. नञ/ ने

१३६. बच्चा नञ

(ने) पिचा जाय

१३७. तखन ने (नञ) कहैत अछि। कहै/ सुनै/ देखै छल मुदा कहैत-कहैत/ सुनैत-सुनैत/ देखैत-देखैत

१३८.

कतेक गोटे/ कताक गोटे



१३९. कमाइ-धमाइ/ कमाई- धमाई

१४०

. लग ल'ग

१४१. खेलाइ (for playing)

१४२.

छथिन्ह/ छथिन

१४३.

होइत होइ

१४४. क्यो कियो / केओ

१४५.

केश (hair)

१४६.

केस (court-case)

१४७

. बननाइ/ बननाय/ बननाए

१४८. जरेनाइ

१४९. कुरसी कुर्सी

१५०. चरचा चर्चा

१५१. कर्म करम

१५२. डुबाबए/ डुबाबै/ डुमाबै डुमाबय/ डुमाबए

१५३. एखुनका/

अखुनका

१५४. लए/ लिअए (वाक्यक अंतिम शब्द)- लऽ

१५५. कएलक/

केलक



१५६. गरमी गर्मी

१५७

. वरदी वर्दी

१५८. सुना गेलाह सुना'/सुनाऽ

१५९. एनाइ-गेनाइ

१६०.

तेना ने घेरलन्हि/ तेना ने घेरलनि

१६१. नञि / नै

१६२.

डरो ड'रो

१६३. कतहु/ कतौ कहीं

१६४. उमरिगर-उमेरगर उमरगर

१६५. भरिगर

१६६. धोल/धोअल धोएल

१६७. गप/गप्प

१६८.

के के'

१६९. दरबज्जा/ दरबजा

१७०. ठाम

१७१.

धरि तक

१७२.

घूरि लौटि

१७३. थोरबेक

१७४. बड्ड

१७५. तोँ/ तूँ

१७६. तोँहि(पद्यमे ग्राह्य)

१७७. तोँही / तोँहि

१७८.

करबाइए करबाइये

१७९. एकेटा

१८०. करितथि /करतथि

१८१.

पहुँचि/ पहुँच

१८२. राखलन्हि रखलन्हि/ रखलनि

१८३.

लगलन्हि/ लगलनि लागलन्हि

१८४.

सुनि (उच्चारण सुइन)

१८५. अछि (उच्चारण अइछ)

१८६. एलथि गेलथि

१८७. बितओने/ बितौने/

बितेने

१८८. करबओलन्हि/ करबौलनि/

करेलखिन्ह/ करेलखिन

१८९. करएलन्हि/ करेलनि

१९०.

आकि/ कि

१९१. पहुँचि/

पहुँच



१९२. बत्ती जराय/ जराए जरा (आगि लगा)

१९३.

से से'

१९४.

हाँ मे हाँ (हाँमे हाँ विभक्तिमे हटा कए)

१९५. फेल फैल

१९६. फइल(spacious) फैल

१९७. होयतन्हि/ होएतन्हि/ होएतनि/हेतनि/ हेतन्हि

१९८. हाथ मटिआएब/ हाथ मटियाबय/हाथ मटियाएब

१९९. फेका फेंका

२००. देखाए देखा

२०१. देखाबए

२०२. सत्तरि सत्तर

२०३.

साहेब साहब

२०४.गेलैन्ह/ गेलन्हि/ गेलनि

२०५. हेबाक/ होएबाक

२०६.केलो/ कएलहुँ/केलौं/ केलुँ

२०७. किछु न किछु/

किछु ने किछु

२०८.घुमेलहुँ/ घुमओलहुँ/ घुमेलौं

२०९. एलाक/ अएलाक

२१०. अः/ अह

२११.लय/

लए (अर्थ-परिवर्त्तन) २१२.कनीक/ कनेक



२१३.सबहक/ सभक

२१४.मिलाऽ/ मिला

२१५.कऽ/ क

२१६.जाऽ/

जा

२१७.आऽ/ आ

२१८.भऽ /भ' (' फॉन्टक कमीक द्योतक)

२१९.निअम/ नियम

२२०

.हेक्टेअर/ हेक्टेयर

२२१.पहिल अक्षर ढ/ बादक/ बीचक ढ़

२२२.तहिं/तहिँ/ तञि/ तैं

२२३.कहिं/ कहीं

२२४.तँइ/

तैं / तइँ

२२५.नँइ/ नइँ/ नञि/ नहि/नै

२२६.है/ हए / एलीहें/

२२७.छञि/ छै/ छैक /छइ

२२८.दृष्टिएँ/ दृष्टियें

२२९.आ (come)/ आऽ(conjunction)

२३०.

आ (conjunction)/ आऽ(come)

२३१.कुनो/ कोनो, कोना/केना

२३२.गेलैन्ह-गेलन्हि-गेलनि

२३३.हेबाक- होएबाक

२३४.केलौँ- कएलौँ-कएलहुँ/केलौं

२३५.किछु न किछ- किछु ने किछु

२३६.केहेन- केहन

२३७.आऽ (come)-आ (conjunction-and)/आ। आब'-आब' /आबह-आबह

२३८. हएत-हैत

२३९.घुमेलहुँ-घुमएलहुँ- घुमेलौं

२४०.एलाक- अएलाक

२४१.होनि- होइन/ होन्हि/

२४२.ओ-राम ओ श्यामक बीच(conjunction), ओऽ कहलक (he said)/ओ

२४३.की हए/ कोसी अएली हए/ की है। की हइ

२४४.दृष्टिएँ/ दृष्टियेँ

२४५

.शामिल/ सामेल

२४६.तँ / तँए/ तञि/ तहिँ

२४७.जौं

/ ज्यौँ/ जँ/

२४८.सभ/ सब

२४९.सभक/ सबहक

२५०.कहिँ/ कहीँ

२५१.कुनो/ कोनो/ कोनहुँ/

२५२.फारकती भऽ गेल/ भए गेल/ भय गेल

२५३.कोना/ केना/ कन्ना/कना

२५४.अः/ अह

२५५.जनै/ जनञ

२५६.गेलनि/

 

गेलाह (अर्थ परिवर्तन)

२५७.केलन्हि/ कएलन्हि/ केलनि/

२५८.लय/ लए/ लएह (अर्थ परिवर्तन)

२५९.कनीक/ कनेक/कनी-मनी

२६०.पठेलन्हि पठेलनि/ पठेलइन/ पपठओलन्हि/ पठबौलनि/

२६१.निअम/ नियम

२६२.हेक्टेअर/ हेक्टेयर

२६३.पहिल अक्षर रहने ढ/ बीचमे रहने ढ

२६४.आकारान्तमे बिकारीक प्रयोग उचित नै/ अपोस्ट्रोफीक प्रयोग फान्टक तकनीकी न्यूनताक परिचायक ओकर बदला अवग्रह (बिकारी) क प्रयोग उचित

२६५.केर (पद्यमे ग्राह्य) / -क/ कऽ/ के

२६६.छैन्हि- छन्हि

२६७.लगैए/ लगैये

२६८.होएत/ हएत

२६९.जाएत/ जएत/

२७०.आएत/ अएत/ आओत

२७१

.खाएत/ खएत/ खैत

२७२.पिअएबाक/ पिएबाक/पियेबाक

२७३.शुरु/ शुरुह

२७४.शुरुहे/ शुरुए

२७५.अएताह/अओताह/ एताह/ औताह

२७६.जाहि/ जाइ/ जइ/ जै/

२७७.जाइत/ जैतए/ जइतए

२७८.आएल/ अएल



२७९.कैक/ कएक

२८०.आयल/ अएल/ आएल

२८१. जाए/ जअए/ जए (लालति जाए लगलीह।)

२८२. नुकएल/ नुकाएल

२८३. कतुआएल/ कतुअएल

२८४. ताहि/ तै/ तइ

२८५. गायब/ गाएब/ गएब

२८६. सकै/ सकए/ सकय

२८७.सेरा/सरा/ सराए (भात सरा गेल)

२८८.कहैत रही/देखैत रही/ कहैत छलौं/ कहै छलौं- अहिना चलैत/ पढ़ैत

(पढ़ै-पढ़ैत अर्थ कखनो काल परिवर्तित) - आर बुझै/ बुझैत (बुझै/ बुझै छी, मुदा बुझैत-बुझैत)/ सकैत/ सकै। करैत/ करै। दै/ दैत। छैक/ छै। बचलै/ बचलैक। रखबा/ रखबाक । बिनु/ बिन। रातिक/ रातुक बुझै आ बुझैत केर अपन-अपन जगहपर प्रयोग समीचीन अछि। बुझैत-बुझैत आब बुझलिऐ। हमहूँ बुझै छी।

२८९. दुआरे/ द्वारे

२९०.भेटि/ भेट/ भेंट

२९१.

खन/ खीन/ खुना (भोर खन/ भोर खीन)

२९२.तक/ धरि

२९३.गऽ/ गै (meaning different-जनबै गऽ)

२९४.सऽ/ सँ (मुदा दऽ, लऽ)

२९५.त्त्व,(तीन अक्षरक मेल बदला पुनरुक्तिक एक आ एकटा दोसरक उपयोग) आदिक बदला त्व आदि। महत्त्व/ महत्व/ कर्ता/ कर्त्ता आदिमे त्त संयुक्तक कोनो आवश्यकता मैथिलीमे नै अछि। वक्तव्य

२९६.बेसी/ बेशी

२९७.बाला/वाला बला/ वला (रहैबला)

२९८

.वाली/ (बदलैवाली)



२९९.वार्त्ता/ वार्ता

३००. अन्तर्राष्ट्रिय/ अन्तर्राष्ट्रीय

३०१. लेमए/ लेबए

३०२.लमछुरका, नमछुरका

३०२.लागै/ लगै (

भेटैत/ भेटै)

३०३.लागल/ लगल

३०४.हबा/ हवा

३०५.राखलक/ रखलक

३०६.आ (come)/ आ (and)

३०७. पश्चाताप/ पश्चात्ताप

३०८. ऽ केर व्यवहार शब्दक अन्तमे मात्र, यथासंभव बीचमे नै।

३०९.कहैत/ कहै

३१०.

रहए (छल)/ रहै (छलै) (meaning different)

३११.तागति/ ताकति

३१२.खराप/ खराब

३१३.बोइन/ बोनि/ बोइनि

३१४.जाठि/ जाइठ

३१५.कागज/ कागच/ कागत

३१६.गिरै (meaning different- swallow)/ गिरए (खसए)

३१७.राष्ट्रिय/ राष्ट्रीय

DATE-LIST (year- 2013-14)

(१४२१ फसली साल)

Marriage Days:

 

Nov.2013- 18, 20, 24, 25, 28, 29

Dec.2013- 1, 4, 6, 8, 12, 13

January 2014- 19, 20, 22, 23, 24, 26, 31.

Feb.2014- 3, 5, 6, 9, 10, 17, 19, 24, 26, 27.

March 2014- 2, 3, 5, 7, 9.

April 2014- 16, 17, 18, 20, 21, 23, 24.

May 2014- 1, 2, 8, 9, 11, 12, 18, 19, 21, 25, 26, 28, 29, 30.

June 2014- 4, 5, 8, 9, 13, 18, 22, 25.

July 2014- 2, 3, 4, 6, 7.

Upanayana Days:

February 2014- 2, 4, 9, 10.

March 2014- 3, 5, 11, 12.

April 2014- 4, 9, 10.

June 2014- 2, 8, 9.

Dviragaman Din:

November 2013- 18, 21, 22.

December 2013- 4, 6, 8, 9, 12, 13.

February 2014- 16, 17, 19, 20.

March 2014- 2, 3, 5, 9, 10, 12.

April 2014- 16, 17, 18, 20.

May 2014- 1, 2, 9, 11, 12.

Mundan Din:

November 2013- 20, 22.

December 2013- 9, 12, 13.

January 2014- 16, 17.

February 2014- 6, 10, 19, 20.

March 2014- 5, 12.

April 2014- 16.

May 2014- 12, 30.

June 2014- 2, 9, 30.

FESTIVALS OF MITHILA (2013-14)

Mauna Panchami-27 July

Madhushravani- 9 August

Nag Panchami- 11 August

Raksha Bandhan- 21 Aug

Krishnastami- 28 August

Kushi Amavasya / Somvari Vrat- 5 September

Hartalika Teej- 8 September

ChauthChandra-8 September

Vishwakarma Pooja- 17 September

Anant Caturdashi- 18 Sep

Pitri Paksha begins- 20 Sep

Jimootavahan Vrata/ Jitia-27 Sep



Matri Navami-28 Sep

Kalashsthapan- 5 October

Belnauti- 10 October

Patrika Pravesh- 11 October

Mahastami- 12 October

Maha Navami - 13 October

Vijaya Dashami- 14 October

Kojagara- 18 Oct

Dhanteras- 1 November

Diyabati, shyama pooja-3 November

Annakoota/ Govardhana Pooja-4 November

Bhratridwitiya/ Chitragupta Pooja- 5 November

Chhathi -8 November

Sama Poojaarambh- 9 November

Devotthan Ekadashi- 13 November

ravivratarambh- 17 November

Navanna parvan- 20 November

KartikPoornima- Sama Visarjan- 2 December

Vivaha Panchmi- 7 December

Makara/ Teela Sankranti-14 Jan

Naraknivaran chaturdashi- 29 January

Basant Panchami/ Saraswati Pooja- 4 February

Achla Saptmi- 6 February

Mahashivaratri-27 February

Holikadahan-Fagua-16 March

Holi- 17 March

Saptadora- 17 March

Varuni Trayodashi-28 March

Jurishital-15 April

Ram Navami- 8 April

Akshaya Tritiya-2 May

Janaki Navami- 8 May

Ravi Brat Ant- 11 May

Vat Savitri-barasait- 28 May

Ganga Dashhara-8 June

Harivasar Vrata- 9 July

Shree Guru Poornima-12 Jul

VIDEHA ARCHIVE

१पत्रिकाक सभटा पुरान अंक ब्रेल-विदेह ई., तिरहुता आ देवनागरी रूपमे Videha e journal's all old issues in Braille Tirhuta and Devanagari versions

विदेह ईअंक पत्रिकाक पहिल ५०-

विदेह ईपत्रिकाक ५०म सँ आगाँक अंक-

http://sites.google.com/a/videha.com/videha/

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विदेह



मैथिली साहित्य आन्दोलन

रचनाकार अपन मौलिक आ अप्रकाशित रचना (जकर मौलिकताक संपूर्ण उत्तरदायित्व लेखक गणक मध्य छन्हि) ggajendra@videha.com कें मेल अटैचमेण्टक रूपमेँ .doc, .docx, .rtf वा .txt फॉर्मेटमे पठा सकैत छथि। रचनाक संग रचनाकार अपन संक्षिप्त परिचय आ अपन स्कैन कएल गेल फोटो पठेताह, से आशा करैत छी। रचनाक अंतमे टाइप रहय, जे ई रचना मौलिक अछि, आ पहिल प्रकाशनक हेतु विदेह (पाक्षिक) ई पत्रिकाकेँ देल जा रहल अछि। मेल प्राप्त होयबाक बाद यथासंभव शीघ्र (सात दिनक भीतर) एकर प्रकाशनक अंकक सूचना देल जायत। 'विदेह' प्रथम मैथिली पाक्षिक ई पत्रिका अछि आ ऐमे मैथिली, संस्कृत आ अंग्रेजीमे मिथिला आ मैथिलीसँ संबंधित रचना प्रकाशित कएल जाइत अछि। एहि ई पत्रिकाकेँ श्रीमति लक्ष्मी ठाकुर द्वारा मासक ०१ आ १५ तिथिकेँ ई प्रकाशित कएल जाइत अछि।

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